

GEORGE MORLAND'S:  
PICTURES:

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GEORGE MORLAND'S PICTURES:  
THEIR PRESENT POSSESSORS,  
WITH DETAILS OF THE COLLECTIONS.

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\*  
\* As omissions are inevitable in a work like this, wherein for the first time, an attempt is made to catalogue George Morland's Paintings, proprietors whose names and pictures are omitted are invited to send details to the Author, c/o the Publisher, for a future edition.

# GEORGE MORLAND'S PICTURES :

*THEIR PRESENT POSSESSORS,*

*With Details of the Collections.*

BY

RALPH RICHARDSON, F.R.S.E., F.S.A. Scot.,

AUTHOR OF

'GEORGE MORLAND, PAINTER, 1763—1804.'



LONDON

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

1897

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

July 17. 1902  
9.

YRARELL CLUB  
347 70  
NOTES 70 YTD



## PREFACE.

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A NOTICE appended to my book on the Life and Works of George Morland, which was published in 1895, invited proprietors of Paintings by Morland to communicate to me the details of their collections. This invitation was very kindly responded to by numerous collectors, and the present publication contains their names and addresses, and the particulars of their Morlands with which they favoured me.

In several cases owners of important collections of Morlands were so good as to put themselves to considerable trouble in preparing catalogues of their collections expressly for this publication. To such I again tender my warmest thanks.

It is evident, however, from the activity with which Morland is known to have pursued his calling, and the extraordinary number of paintings which left his easel, that those detailed in the following pages represent only a tithe of his works.

Contemporary Engravings after Morland by the great English mezzotinters are justly prized. My chief endeavour was to discover the original paintings after which those engravings were executed ; and in the following pages it will be found that I have, in several instances, been successful. I am, however, by no means satisfied with the result of my quest, and should gladly hear of the originals of many more *engraved* Morlands.

As a first contribution, however small, to a knowledge of the whereabouts of Morland's paintings, now so universally and deservedly appreciated, it is hoped that the present publication will meet with the approval of Connoisseurs. Perhaps it may prove to be of some use if ever an attempt is made to bring together on a large scale an Exhibition of the works of one of the most prolific, most original, and most attractive of Old English Masters.

R. R.

*Xmas, 1896.*

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I.

PROPRIETORS OF PAINTINGS

BY

GEORGE MORLAND.

\* \* \* *The references to Pages throughout this List relate to Mr. Richardson's work on George Morland, where the pictures mentioned are described.*

---

ABRAHAM, WALTER J., 11a, King Street, St. James's Square, London.

‘Shepherds Re- (From the late C. F. Huth’s  
posing.’ (Octa- Collection.)  
gonal.) En-  
graved by W. in.  
Bond, 1803. ... 12 × 15½ Signed.

ANDERSON, ROBT. W., 93, Mulgrave Street, Liverpool.

‘The Intruder’ :  
three dogs meet  
on a country in.  
road ... ... 15 × 18 Unsigned.

(Said to have been  
painted at a  
village alehouse  
by Morland.)

ARMITAGE, BENJAMIN, Sorrel Bank, Pendleton,  
Manchester.

‘The Woodcutter.’

(Upright canvas.) *Engraved* (Cf. Oldham and Peck.)

by *W. Ward*, in.

1792... 20 × 36 Signed.

ASHTON, MRS., Widow of Charles Ellis Ashton,  
Woolton Hall, Lancashire.

‘The Sportsman’s

Return’ *Engraved* (Page 44.)

by *W. Ward*, in.

1792... 25 × 30 Signed. 1792.

ASIATIC SOCIETY, Calcutta.

‘The Farmer’s

Stable’: A man

leaning against

a horse eating

at a stall, be-

neath which are

two dogs. An

amorous couple

to right among

straw... in.

(Cf. Huth, Louis, No. 3.)

30 × 40 Signed.

BAKER, MISS, Endcliffe Edge, Sheffield.

‘Farmer’s Boy,

with Cart-

horses, Pigs, in.

etc.’ ...

30 × 36 Signed. Undated.

BAKER, REV. SIR TALBOT, H. B., Bart.,  
Ranston, Blandford.

- |                    |                                      |         |       |
|--------------------|--------------------------------------|---------|-------|
|                    | in.                                  |         |       |
| 1. 'A Stable' ...  | $39\frac{1}{2} \times 54\frac{1}{2}$ | Signed. | 1792. |
| 2. 'Farm Yard' ... | $39\frac{1}{2} \times 54\frac{1}{2}$ | Signed. | 1793. |
| 3. 'Smugglers' ... | $39\frac{1}{2} \times 55\frac{1}{2}$ | Signed. | 1792. |
| 4. 'Wreckers' ...  | $39\frac{1}{2} \times 55\frac{1}{2}$ | Signed. | 1793. |

All above exhibited at Burlington House Exhibition of Old Masters in 1892.  
No. 2 is considered one of Morland's best.

BARRATT, THOMAS J., Bellmoor, Hampstead  
Heath, London.

- |  |  |
|--|--|
| 1. 'Belinda.' <i>Engraved by Burrows, 1794 ...</i>             | (Described page 98.)                   |
| 2. 'The Pledge of Love.' <i>Engraved by W. Ward, 1788 ...</i>  | (Described page 98.)                   |
| 3. 'Caroline of Lichtfeld.' <i>Engraved by J. R. Smith ...</i> | (Described page 98.)                   |
| 4. 'The Farm Yard.' (Horizontal) ...                           | in.<br>$28 \times 35$ Signed. Undated. |

Farm outhouse  
under a spread-  
ing tree. On  
left, beside a  
wheelbarrow,  
donkey suck-  
ling foal. Pigs.  
A farm man  
converses with  
woman leaning  
over gate. A  
dog at his feet.

5. 'Constancy.'

(Upright.)

*Engraved by*

*W. Ward,*

1788

...

in.

$10 \times 11\frac{1}{2}$  Unsigned. Undated.

Girl in large  
hat and feathers  
leaning on rock  
by seashore,  
weeping and  
looking out to  
sea.

A portrait of Mrs. Ward.  
Companion picture to  
'Variety.'

6. 'Settlers.'

in.

(Horizontal)

$9\frac{3}{4} \times 11\frac{1}{2}$  Unsigned. Undated.

One black-  
marked stand-  
ing: one red-  
marked couch-  
ing.



BARTON, C. A., 44, Fitzjohn's Avenue, Hampstead, London.

1. 'The Shepherd's Meal.'  
*Engraved by J. R. Smith*, in.  
1803... 24 × 30 Signed. 1793.
2. 'The Carrier's Stable.' *Engraved by W. Ward*, 1792 ... 19 × 25 Signed. 1790.
3. 'The Bull Inn' 19 × 25 Initialed.
4. 'A Hunting Scene' ... 9 × 12 Initialed.

BEARDSLEY, AMOS, Surgeon, Grange-over-Sands, Lancashire.

- 'Two Sheep under a Tree. (Oak panel) ... in.  
9½ × 13

BIRCH, CLAUDE C., Granville House, Granville Place, Portman Square, London, W.

- 'The Woodland Cottage.' Same as Mr. Cleveland's (Page 97) ... in.  
19½ × 22 Signed. 1779.

BIRKETT, JAMES, 37, Heaton Park Road,  
Newcastle-on-Tyne.

‘Black and White            in.  
Pigs Feeding’             $7\frac{1}{2} \times 9$

BIRMINGHAM, CITY OF, MUSEUM AND ART  
GALLERY.

‘Pigs’ (on canvas).  
Exhibited by  
Morland at  
R.A. Exhibi- ft.in. ft.in.  
tion of 1797.     $2\ 4 \times 3\ 1\frac{3}{4}$  Signed. Undated.

BLACKBURN, G. A., Northgate, Halifax.

‘Winter Scene’ :  
oak-tree ; far-  
mer ; young  
man with hay  
under his arm,  
going towards            in.  
three sheep ...     $17 \times 26$     Signed.

BLATHWAYT, MRS. E., Huntspill Rectory,  
Bridgwater.

1. ‘The Rutland            in.  
Fencibles’ ...     $28 \times 36$     Signed    1795.  
Interior of a            (on cornbin).  
stable. To  
right, a man

in red jacket,  
tight breeches,  
and pigtail, sits,  
mug in hand.  
Another leans  
against a stall.  
A stableman  
forks up straw,  
and a fourth  
man leans  
against a corn-  
bin

This painting was purchased  
by Mrs. Blathwayt's husband's  
father off Morland's easel.  
Her husband was the Rev.  
C. W. Blathwayt.—R. R.

2. Morland's Last  
Sketch (that of  
a bank and a  
tree). (Page  
83.) Pencil.

Morland's mother gave this  
sketch to the grandfather of  
Rev. Mr. Blathwayt, Rector  
of Huntspill, Bridgwater,  
who purchased from Mor-  
land 'The Rutland Fen-  
cibles.'—R. R.

BLATHWAYT, REV. R., 7, De Vere Gardens,  
Dover.

'St. James's Park'  
(sketch in oils  
on paper). *En-  
graved by F.  
D. Soiron,*  
1790... ..

(Page 147.)

BOUSSOD, VALADON & Co., 5, Regent Street,  
London.

1. 'Women  
Drawing Water  
from a Pond'
2. 'Three Men  
Chatting, seated  
on Large Stones' in.  
(Panels, a pair)  $7\frac{1}{2} \times 10$  Signed. 1795.

BOYES, EDWARD, 26, Delauney Road, Crump-  
sall, Manchester.

*Oil Paintings.*

1. 'The Shep-  
herds.' (Very  
fine.) En- (Page 135.)  
graved by W. in.  
Ward, 1806 ...  $19 \times 25\frac{1}{2}$  Signed. Undated.
2. 'The Thatcher.'  
(Faded.) En- (Page 137.)  
graved by W.  
Ward, 1806 ...  $18 \times 24$  Signed. 1795.
3. 'Return from  
Market.' (In  
good condi-  
tion.) ...  $18 \times 22$  Signed. 1793.  
A woman on  
left with mob-  
cap and red

cloak, kettle in  
left hand, jug  
in right. A  
man (lifting  
latch of door)  
in light brown  
long coat carries  
a small tree  
over his right  
shoulder. Boy  
with dark ruby  
coat. Both  
man and boy  
wear broad-  
brimmed hats.  
Dog near cot-  
tage door. On  
right a thatched  
roof and old  
oak. Snow-  
clad winter  
scene behind.

*Water Colours.*

4. Drawing of in.  
Group ...  $5\frac{1}{2} \times 8$  Initialed.  
Child on don-  
key. Man,  
woman and  
child lighting  
fire under pot  
on crossed-  
sticks.

Sold at Christie's, in 1868, for  
£13, from Hanbury Collec-  
tion, of Stamford.

- 
5. Drawing of in.  
Gipsies ...  $10\frac{1}{2} \times 13$  Signed.

A man leads a  
pack-horse.

6. Drawing of  
Scene in Wood.  
(Fine) ...  $10\frac{3}{4} \times 14$  Signed

A group of hay-  
makers resting.  
Thatched cot-  
tage and water.

7. Rustic Scene  
with Woman  
and Children.  
(Damaged) ...

*Sketch in Oil* (on  
panel).

8. Man, with  
broad-brimmed  
hat and red  
coat, looking at  
pigsty ...  $6\frac{1}{2} \times 12$  Initialed.

#### BRIDPORT, VISCOUNT.

‘A Storm.’ Sold at Christie’s, 13 July,  
1895, for 600 gs.

CALCUTTA (See ASIATIC SOCIETY.)

CHANCELLOR, EDWARD, Murieston, Midcalder,  
N.B.

1. 'Gipsy En-  
campment.' in.  
(On oak) ...  $5\frac{1}{2} \times 6\frac{1}{2}$  Initialed. 1798.  
A number of  
figures, includ-  
ing an old  
woman wash-  
ing clothes.  
Linen hangs on  
a tree to dry.
2. Cottage ...  $11 \times 13\frac{3}{4}$  Signed. Dated, but  
Female figure illegible.  
in red cloak,  
with boy. Two  
horses, one  
feeding. (On  
canvas.)

COATS, SIR THOMAS GLEN, Bart., Ferguslie  
Park, Paisley.

- Two Portraits of  
Children. *En-  
graved by Apple-* in.  
*ton*, 1896 ...  $14 \times 16$  Unsigned. Undated.

COLLINS, ERNEST, The Gables, Wedderburn  
Road, Hampstead, London, N.W.

1. 'The Gleaners' in.  
 $9 \times 11$

2. 'Vagrant in a Wood' ...
3. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 (Cf. Hatherley, Mather, McClintock, and Richardson.)

COLLINS WOOD. (*See* WOOD.)

CORCORAN GALLERY, THE, Washington, U.S.A.

'The Farm House' ... in. 35 × 44

(One of the first pictures acquired by Mr. Corcoran.)

CORNISH, JOHN R., 187, St. Ann's Road, South Tottenham, London, N.

Isle of Wight in.  
Coast Scene ... 20 × 24 Unsigned. Undated.  
In background, a ruin on a lofty cliff. In foreground, to left, three men, with their coats off, pulling something ashore.



COURCELLES, REV. J. HECTOR DE, M.A. Oxon.,  
24, Arundel Gardens, Kensington Park  
Road, London.

Two Dogs about  
to quarrel over  
a Stick brought  
out of water in in.  
background ...  $27\frac{1}{2} \times 35$  Unsigned. Undated.  
Dawe, in his 'Life of Mor-  
land,' 1807 (p. 236), states  
that this picture was then in  
the Collection of Mr. H.  
H. Townsend, of Busbridge,  
near Godalming, Surrey.  
It was afterwards acquired  
by Sir John St. Aubyn,  
grandfather of the present  
proprietor's wife.—R. R.

CROSSE, E. MEREDITH, Newhouse Park, St.  
Albans.

1. 'Rabbits.'  
*Engraved by*  
*W. Ward,*  
1806, and J. in.  
*R. Smith,* 1807  $20\frac{1}{4} \times 26\frac{1}{4}$  Signed. Undated.
2. 'Guinea Pigs.'  
(Cf. Lowther.)  $20\frac{1}{4} \times 26\frac{1}{4}$  Signed. 1792.  
(Replica of paint- 'Rabbits' and 'Guinea Pigs'  
ing engraved by were engraved as a pair by  
*T. Gaugain,* W. Ward, 1806, and by  
1789.) J. R. Smith, 1807.—R. R.

3. Two Fishermen landing Fish. Other two fishermen and dog resting on beach. Dog looking out of in.  
boat ...  $25 \times 38\frac{1}{8}$  Signed. Undated.

DANIEL, GEORGE A., Nunney Court, Frome, Somerset.

- 'The Hard Bargain.' *Engraved by W. Ward, 1800...* (Page 135.) in.  
 $21 \times 26$  Unsigned.

DOWDESWELL & DOWDESWELL, Limited, 160, New Bond Street, London.

1. 'Sow and Litter' in.  
...  $10 \times 12$  Signed. 1791.
2. Gipsy Scene ...  $8\frac{3}{4} \times 12\frac{1}{2}$  Initialed.
3. Landscape (Sketch) ...  $10 \times 12$  Signed.
4. Beach Scene ...  $11 \times 14\frac{1}{4}$  Initialed.
5. 'The Wreck'  $40 \times 50$  Unsigned.
6. 'Smugglers' *Engraved by James Ward, 1793...*  $12\frac{1}{2} \times 14\frac{1}{4}$  Unsigned.
7. 'Rustic Courtship' ...  $16\frac{1}{2} \times 20\frac{1}{2}$  Signed. 1794.

8. Cavern Scene,  
Isle of Wight 20 × 26 Initialed.
9. Gipsy En-  
campment ... 17 $\frac{3}{4}$  × 24 Signed.
10. Coast Scene ... 17 × 23 Unsigned.
11. Morland's  
Summer. *En-  
graved by W.  
Barnard*, 1802. 20 × 24 Signed.
12. 'Smugglers  
Carousing' ... 12 × 14 $\frac{1}{2}$  Signed.

DRAKE, T. CLAYTON, Elm Grove, Dawlish,  
Devon.

'Evening; or,  
The Post-Boy's  
Return.' *En-  
graved by D.* ft. in. ft. in.  
*Orme*, 1796 ... 1 10 × 2 6 Unsigned.

(Supposed to be a  
replica of that  
sold at Chris-  
tie's, March 24,  
1888.)

EGERTON, J. M., Hendersyde, Torquay.

'Selling Fish.'  
*Engraved by J.* in.  
*R. Smith*, 1799 25 × 30 Unsigned, Undated.

(This painting is represented in an illustration opposite page 71 of Mr. Richardson's 'Life of Morland.' Its history is related in a footnote, page 62.)

A sketch for this painting was sold at Dowell's, Edinburgh, Nov. 14, 1896.—R. R.

FINE ART SOCIETY, 148, New Bond Street,  
London.

'La Fleur and  
the Dead Ass.'  
Scene from  
Sterne's 'Senti-  
mental Jour-  
ney.' (In oil.)  
Exhibited Oct.,  
1896 ...

FLAMANK, HENRY, 153, Kensington, Liver-  
pool.

- in.  
1. 'Smugglers'  $21 \times 31\frac{1}{2}$  Signed.  
2. 'Mussel Ga-  
therers' ...  $17 \times 22$  Signed. 1797.

(Sold at Christie's,  
January 4,  
1896, for  
£85 1s.)

3. 'Land Storm'  $14\frac{1}{2} \times 18$  in.

4. 'Fishermen  
going out' ...  $18 \times 25$  Signed.

(Sold at Christie's,  
January 4,  
1896, for  
£39 18s.)

5. 'Shipwreck'...  $27\frac{1}{2} \times 35$  Signed.

(Sold at Christie's,  
January 4,  
1896, for  
£44 2s.)

6. 'Boatwreck'...  $18 \times 25$  Signed.

FLEMING, JOHN, 83, Portland Place, London,  
W.

1. 'The Turn-  
pike Gate.' (Cf. Knight, J. W.)  
(Oblong.) *En-* (Page 136.)  
*graved by W.* in.  
*Ward*, 1806 ...  $24 \times 29$  Signed. 1793.

(Exhibited some  
years ago at  
Burlington

House at an  
Exhibition of  
Old Masters.)

2. 'Mare and  
Foal.' (Ob- in.  
long) ...  $12 \times 14\frac{1}{2}$  Signed. 1792.

(Belonged to a  
partner of  
Overend, Gur-  
ney and Co.)

3. 'Waggoner  
buying Vege-  
tables from a  
Woman with  
two Children.'  
(Upright) ...  $24 \times 29$  Signed. 1797.

Waggon loaded  
with full corn  
sacks, on one  
of which, in  
red, is signed,  
'G. Morland.'  
The woman is  
very good-  
looking, and  
the waggoner  
evidently ad-  
mires her.

4. 'Foxhunters  
leaving a Way-  
side Inn.' (Ob-      in.  
long)      ...      31 × 41      Signed.      Undated.

Five horsemen  
and pack and  
a small dark  
terrier with  
light brown  
muzzle (the  
original fox-  
terrier). A  
rustic on horse-  
back looks on,  
and holds  
another horse  
at the door of  
inn, on sign of  
which is painted  
a horse.

(Companion to No. 5.)

5. 'The Death.'      in.  
(Oblong)      ...      31 × 41      Signed.      1803.

The hounds are  
killing the fox,  
and the hunts-  
man (in pink)  
is whipping  
them off. The  
small terrier is  
near the hounds.  
Hunters are  
arriving.

Mr. Fleming acquired Nos. 4  
and 5 about thirty years  
ago. He has also a fine  
painting by Morland's  
brother-in-law, James Ward,  
representing a scene on the  
beach (fisherman, fish-  
woman, etc.).

George Morland used to paint and hunt in Leicestershire with Charles Loraine Smith, a great foxhunter, and known as 'the Enderby Squire.' He was the second son of Sir Charles Loraine, third Bart. of Kirke Horle, Northumberland.—R. R.

GILBEY, SIR WALTER, Bart., Elsenham Hall, Essex.

- |   | ft.in.    | ft.in.   |                    |                   |
|---|-----------|----------|--------------------|-------------------|
| 1. 'The Fox Inn'                              | 4 6       | × 5 3    | Signed.            | 1790.             |
| 2. 'Death of the Fox'                         | ... 4 8½  | × 7 8¾   | Signed.            | Undated.          |
| 3. 'Duck Shooting' ...                        | ... 9¾    | × 11¾    | Signed.            | Undated.          |
| 4. 'Partridge Shooting'                       | } A pair. | 15½ × 20 | Unsigned. Undated. | (Cf. Huth, C. F.) |
| 5. 'Pheasant Shooting'                        |           |          |                    |                   |
| (Nos. 4 and 5 etched by T. Rowlandson, 1790.) |           |          |                    |                   |
| 6. 'Setters.' Engraved by W. Ward, 1806...    | 11¾       | × 14¾    | Signed.            | Undated.          |



7. 'The Weary Sportsman.'  
Engraved by in.  
*W. Bond*, 1805  $11\frac{3}{4} \times 15\frac{3}{4}$  Signed. Undated.
8. 'Winter'  
(Cattle) ...  $11\frac{3}{4} \times 14\frac{3}{4}$  Signed. Undated.
9. 'Winter' ft. in. ft. in.  
(Skating) ...  $17\frac{1}{2} \times 21\frac{1}{2}$  Signed. Undated.
10. 'Gipsy Encampment' ...  $20\frac{1}{2} \times 25\frac{1}{2}$  Signed. 1791.
11. 'Gipsy Encampment' ...  $15\frac{3}{4} \times 20$  Signed, 1791.  
G. Morland,  
J. Rathbone.
12. 'Wreckers' ...  $410 \times 68\frac{1}{2}$  Signed. Undated.
13. 'Sand Carting'  $16\frac{1}{2} \times 21$  Signed. 1791.
14. 'Post Boys and Horses Refreshing' ...  $17 \times 21$  Signed. 1794.
15. 'The Dram.'  
Engraved by  
*W. Ward*, 1796  $20\frac{1}{2} \times 25\frac{3}{4}$  Signed. Undated.
16. 'The Deserter's Farewell' ...  $16\frac{7}{8} \times 21\frac{1}{4}$  Signed. 1792.

17. 'The Effects  
of Youthful  
Extravagance  
and Idleness.'  
*Engraved by* ft.in. ft.in.  
*W. Ward*, 1789 2  $0\frac{1}{2}$   $\times$  2  $5\frac{1}{2}$  Unsigned. Undated.
18. 'The Merciless Bailiff' ... in.  
 $13\frac{3}{4}$   $\times$  18 Unsigned. Undated.
19. 'The Cottage Door' ft.in. ft.in.  
... 2  $9\frac{1}{4}$   $\times$  3  $9\frac{1}{4}$  Unsigned. Undated.
20. 'Innocents Alarm'd ; or,  
The Flash in  
the Pan.' *Engraved by* J.  
*R. Smith, junr.*,  
1803 ... 2  $3\frac{1}{2}$   $\times$  3 0 Unsigned. Undated.
21. 'Boy tending  
Sheep' ... 1  $6\frac{1}{2}$   $\times$  2 1 Signed. Undated.
22. 'Gathering Sticks' in.  
... 11  $\frac{1}{2}$   $\times$  15  $\frac{1}{2}$  Signed. 1791.
23. 'The Fall' ...  $9\frac{1}{2}$   $\times$  11  $\frac{1}{2}$  Signed. 1794.
24. 'The Dipping  
Well' ... 11  $\frac{1}{2}$   $\times$  14  $\frac{1}{2}$  Signed. Undated.

This catalogue was specially  
prepared for the present  
publication by Sir Walter  
Gilbey's directions.—R. R.

---

 GLASGOW. THE CORPORATION GALLERIES OF  
ART.

## 1. Landscape.

An Inland in. ft.in.

Stream ...  $11 \times 12\frac{1}{2}$  Unsigned. Undated.

Sketch of a  
landscape with  
stream spanned  
by a bridge,  
near which are  
a cottage and  
some figures.

## 2. Sea-coast Scene. ft.in. ft.in.

Smugglers ...  $10\frac{1}{2} \times 13$  Signed. 1793.

A rocky sea-  
coast, with boat  
containing bar-  
rels, which men  
are unloading  
in a creek,  
where stands a  
man with white  
horse.

## 3. Sea-coast Scene.

Storm and

Wreck ...  $7\frac{1}{2} \times 20$  Signed. Undated.

Rock-bound  
sea-coast, with  
stormy sea and  
ship wrecked

near the shore.  
Men launch a  
boat from shore,  
whilst man and  
woman in fore-  
ground look on.

ft.in. ft.in.  
4. Sea Piece ... 1 0 × 1 4 Initialed. Undated.

A sea-shore  
with high cliffs  
and calm sea.  
Several boats (All the above on canvas.)  
drawn up on  
shore. Figures  
in foreground.

# HAMILTON, DUKE OF, The late.

in. ft.in.  
Stable Scene ... 20 × 2 2 $\frac{7}{8}$

A postilion in  
a hay-loft ca-  
resses a very  
pretty girl  
seated on his  
knee. A man Previously belonged to Mr.  
Louis Huth.  
peeps from be-  
hind a truss of  
hay. (Beauti-  
fully painted.)

HAMILTON, LIEUT.-COL. SIR CHAS. E., Bart.,  
82, Cadogan Square, London, S.W.

1. 'The Cornish ft.in. ft.in.

Plunderers' ... 4 6 × 6 6 Signed. Undated.

(Described by J. (Page 123 of Mr. Richardson's  
Hassell in his book.)

'Life of Mor- This picture belonged to Louis  
land.') Philippe, and hung for years

in the Louvre. It then  
came into the Standish Col-  
lection, on the sale of which  
Sir Chas. Hamilton obtained  
it. In 1892 £840 was bid  
for it at Christie's, but it was  
not sold, but withdrawn. It  
represents an animated scene  
on a beach, with 'Cornish  
wreckers' ransacking ship-  
wrecked goods.—R. R.

2. 'Shrimping off  
the Isle of ft.in. ft.in.

Wight' ... 2 6 × 4 0 Unsigned.

3. Cottage with  
Donkey and  
Boy (Snow in.

Scene) ... 19 × 28 Unsigned.

4. Sheep, Cow  
and Boy ... 18 × 24 Unsigned.

5. Sea-coast, Men  
and Boat ... 18 × 24 Unsigned.

## 6. A l e h o u s e

Kitchen. *En-**graved by R. S.* in.*Syer*, 1801 ... 11 × 24 Unsigned.(Referred to by  
Hassell.)

## 7. Donkey and

Pigs in Farm-

yard ...

19 × 25 Unsigned.

## 8 and 9. Rustic

Scenes, painted

on iron tea-

trays, each ...

18 × 24 Unsigned.

(Painted by Mor-  
land when  
under nineteen,  
when he was  
trout-fishing on  
the borders of  
Lancashire and  
Yorkshire.)Mr. R. Dyson Nutt, 2, West-  
field Terrace, Loftus-in-  
Cleveland, has a painting  
done on a tea-tray, and  
signed 'G. Morland,' repre-  
senting sheep and lambs in  
a barn, with two children  
looking in. The family  
has possessed the picture  
for a very long time.—R. R.10. Portfolio of  
Sketches by  
MorlandHATHERLEY, H., 23, Brunswick Place,  
Brighton.

'Peasant and Pigs.'

(Page 133.)

*Engraved by J.* in.*R. Smith*, 1803 17 × 24 Unsigned.

(Larger than Mr.  
Richardson's (Cf. Mather, McClintock and  
picture, but un- Collins.)  
signed.)

HAWKINS, C. H., 10, Portland Place, London.

Two Landscapes, in.  
each about ...  $10 \times 10$

HEARN, ARTHUR H., 20, West 14th Street,  
New York.

'Forester's in.  
Home' ...  $16\frac{1}{2} \times 24\frac{1}{2}$

HEARN, GEORGE A., 20, West 14th Street,  
New York.

1. 'Weary Way- in.  
farers' ...  $16 \times 21$

2. 'Noonday  
Rest' ...  $17 \times 19$

3. 'Shepherds  
reposing' ...  $15 \times 18$

4. 'Blissful Pigs'  $10 \times 12\frac{1}{2}$

HOGARTH, D., Union Bank of Scotland,  
Dundee.

1. 'Gipsies.' En-  
graved by W. in.  
Ward, 1792 ...  $27\frac{1}{2} \times 36$  Signed. 1792.

(Cf. McClintock, This painting is represented  
 Paton, and in an illustration, opposite  
 Peck.) page 89, of Mr. Richardson's  
 'Life of Morland.'

2. Young Man  
 courting Young  
 Woman. A girl  
 on white pony.  
 Dogs, donkey, in.  
 etc. ... ...  $19 \times 23\frac{1}{2}$  Unsigned.

3. 'Sheep' ...  $9\frac{1}{2} \times 13$  Unsigned.

4. 'Farmer's  
 Stable' ...  $17 \times 21$  Unsigned.

HOGG, JOHN, 13, Paternoster Row, London.

Two Pigs in a  
 Sty, one stand-  
 ing, the other in.  
 lying down. ...  $26\frac{3}{4} \times 33\frac{1}{2}$  Unsigned. Undated.

HOHENLOHE, PRINCE, Castle Duino, near  
 Trieste.

'There are two pictures here that I am  
 convinced are by Morland.'—*Princess  
 Mary of Thurn and Taxis* in 'Travels  
 in Unknown Austria' (Macmillan and  
 Co., London, 1896, p. 19).



## HOLLOWAY COLLEGE, ROYAL, Egham.

1. 'The Carrier  
preparing to Set in.  
Out '... ... 34 × 46 Signed. 1793.  
(From the Earl  
of Dunmore's  
Collection.)
2. 'Jack in the Bil-  
boes.' *Engraved*  
*by W. Ward,*  
1790, and *R.*  
*Clamp,* 1797... 14 × 18 Signed. 1790.
3. 'The Con-  
tented Water-  
man.' *En-*  
*graved by W.*  
*Ward,* 1790,  
and *R. Clamp,*  
1797 ... 14 × 18 Signed. 1790.

(The two last are  
companion pic-  
tures.)

## HUTH, CHARLES FREDERICK, The late.

1. 'Visit to the  
Child at Nurse.'  
*Engraved by*  
*W. Ward,* 1788 (Page 145.)

(Sold at Christie's,  
July 6, 1895,  
for 1,050 gs.)

2. 'Partridge  
Shooting' } A pair: (Cf. Gilbey.)  
3. 'Pheasant  
Shooting' } (Page 147.)

Nos. 2 and 3  
*etched by T.*  
*Rowlandson,*  
1790.

(Sold at Christie's,  
July 6, 1895,  
for 480 gns.  
the pair.)

4. 'A Cottage  
Door' ...

(Sold at Christie's,  
July 6, 1895,  
for 710 gns.)

HUTH, LOUIS, Possingworth, Cross-in-Hand,  
Hawkhurst.

1. 'Interior of      in.  
Alehouse' ...  $9\frac{1}{2} \times 11\frac{1}{2}$  Unsigned. Undated.

A tired sports-  
man, in green  
coat, sitting  
astride a chair,  
and resting his  
head and arms  
on back asleep.

Mr. Huth kindly prepared for  
the present publication this  
description of his Morlands.  
—R. R.

Two dogs at  
his feet, also  
his hat. Two  
men in back-  
ground sitting  
at a window.

(Thinly painted,  
silvery and har-  
monious.)

2. Man in blue  
coat and red  
collar, leaning  
against a tree  
in middle of a  
wood and talk-  
ing to two  
seated women,  
one of whom  
suckles a baby.

Setter in fore-  
ground ... in.  
 $9\frac{1}{2} \times 11\frac{1}{2}$  Unsigned. Undated.

3. 'Interior of  
Stable.' *En-  
graved by W.  
Ward* ...

$20 \times 26\frac{7}{8}$  Unsigned. Undated.

White horse  
(much admired  
by Sir E. Land-  
seer). A man

(Cf. Asiatic Society.)

leaning on same  
 looking at man  
 and woman  
 romping in  
 straw (men-  
 tioned by Has-  
 sell, page 14).

4. Two Donkeys,  
 one with  
 cropped ears.  
 A pig with  
 collar lying in.  
 down ...  $11\frac{7}{8} \times 14\frac{3}{4}$  Unsigned. Undated.

ft. in. ft. in.

5. Winter Piece  $2\ 3\frac{3}{4} \times 2\ 11\frac{5}{16}$  Signed. Undated.

Cottage and  
 oaktree covered  
 with snow.  
 Three donkeys,  
 dog, and woman  
 in red cloak.  
 Children slid-  
 ing on small  
 pond, one of  
 whom has  
 fallen.

6. Rustic Scene...  $13\frac{1}{2} \times 15\frac{1}{2}$  Unsigned. Undated.

Cottage and  
 oak-tree on

bank. Pigs,  
donkey, and  
group of gipsies.

7. 'Morning; or,  
The Higlers  
preparing for  
Market.' *En-*  
*graved by D.* ft.in. ft.in.  
*Orme*, 1796 ... 2  $3\frac{1}{8} \times 2$   $11\frac{1}{4}$  Signed. 1791.
8. Snow Piece ... 2  $3\frac{1}{4} \times 2$   $11\frac{1}{4}$  Signed. 1790.
- Cottage and  
oak-tree. Two  
ponies. Two  
lads snowball-  
ing an old  
woman, who  
shakes her fist  
at them, whilst  
a dog barks at  
her.

ICHENHÄUSER, J., Berkeley Galleries, Bruton  
Street, London.

1. 'The Village  
Pump' ...
2. 'The Charcoal  
Burners' ...

Both reproduced in *The Sketch*  
of Nov. 27, 1895.

JOULE, A. J., 45, Montreal Street, Victoria,  
British Columbia.

Woodland Scene,  
with cow, sheep,  
and goat in  
right fore- in.  
ground ...  $13 \times 15$  Initialed. Undated.

KELLY, F. A., South Street Brewery, Shef-  
field.

1. 'A Scene in in.  
Derbyshire' ...  $34 \times 50$  Signed. 1792.  
Cottage door.  
Man and grey  
horse.
2. 'The Dead  
Porker' ...  $25 \times 30$  Initialed. Undated.  
Farmyard with No. 2 from John Raphael  
butcher, pea- Smith's Collection. See  
sants looking Hassell's 'Life of Morland.'  
on, dog, etc.

KENSINGTON. (*See* SOUTH.)

KNIGHT, J. W., 33, Hyde Park Square,  
London, W.

1. George Mor-  
land's portrait, (Page 100.)  
done by himself in.  
when a youth  $19\frac{1}{2} \times 23$  Unsigned.

2. 'The Gipsies'  
Tent.' *En-* (Cf. Rutherfurd.)  
*graved by J.* in.  
*Grozer, 1793*  $36 \times 41$  Unsigned.
3. 'A Farmyard'  $27\frac{1}{2} \times 35\frac{1}{2}$  Signed. 1789.  
A farmer on  
grey horse faces  
a brown horse,  
whose near  
foreleg is ex-  
amined by a  
man. A brown  
horse in loose-  
box. Dog in  
foreground.  
Landscape and  
farm-building.
4. 'The Turn-  
pike Gate.' (Cf. Fleming, John.)  
*Engraved by* in.  
*W. Ward, 1806*  $24\frac{1}{2} \times 29\frac{1}{2}$  Signed.
5. 'The Horse  
Feeder.' *En-*  
*graved by J. R.*  
*Smith, 1799 ...*  $16\frac{1}{2} \times 21$  Signed. 1794.
6. 'Gipsy En-  
campment' ...  $11\frac{1}{4} \times 14\frac{1}{4}$  Unsigned.
7. 'Shipwreck' ...  $15\frac{1}{4} \times 19$  Unsigned.
8. Landscape  
with Gipsies ...  $11\frac{1}{2} \times 14\frac{3}{4}$  Signed. 1795.

9. Landscape in.  
with Gipsies ...  $6\frac{1}{4} \times 8\frac{3}{4}$  Signed  
at back on  
panel.

10. Female Por-  
trait. (Oval.)  $6 \times 4\frac{1}{2}$

LAWRIE & Co., 15, Old Bond Street, London.

- ‘Mr. Lynn’s Cot-  
tage at Cowes, (Dawe’s ‘Life of Morland,’  
Isle of Wight,’ page 231.)  
with portrait of  
Mr. Lynn look- in.  
ing at his horse  $34 \times 42$  1799.

LEICESTER ART GALLERY.

- ‘Calm off the  
Coast of the in.  
Isle of Wight’  $11\frac{1}{4} \times 16\frac{1}{4}$  Signed. Undated.  
(Painted on a ma-  
hogany panel.)

LOUVRE, THE, PARIS.

- ‘La Halte.’ Scene  
outside an inn.  
*Engraved by*  
*Rajon, Paris.*

LOWTHER, CAPTAIN FRANCIS, R.N., 73, Pont  
Street, London, S.W.

1. ‘Guinea Pigs.’ (Cf. Crosse.)  
*Engraved by T. in.*  
*Gauguin, 1789*  $25 \times 29\frac{1}{2}$  Unsigned. Undated.



2. 'Dancing  
Dogs.' *En-  
graved by T.* in.  
*Gauguin*, 1790  $25 \times 29\frac{1}{2}$  Unsigned. Undated.

No. 1 *engraved*  
(with 'Rabbits')  
*by W. Ward*,  
1806, and *J. R.*  
*Smith*, 1807.

#### MANCHESTER ART GALLERY.

- 'The Farrier's in.  
Forge' ...  $28 \times 36$  Unsigned. Undated.

#### MAPPIN ART GALLERY, Sheffield.

- in.  
'The Village Inn'  $23 \times 30$  Signed. Undated.

#### MARSHALL, GEORGE W., LL.D., Sarnesfield Court, Weobly.

- Pigs in a Sty.  
Woman look-  
ing over gate in.  
at them ...  $24 \times 30$  Initialed. Undated.

#### MATHER, DR. GEORGE H., 11, Annfield Place, Dennistoun, Glasgow. (Died, Nov. 29, 1895.)

- 'Peasant and (Cf. Hatherley, Collins, and  
Pigs.' *En- McClintock.)*  
*graved by J. R.* in.  
*Smith*, 1803 ...  $12 \times 15$  Signed. Undated.

Same as Mr.  
Richardson's  
picture (page  
133), except  
that the little  
girl has a  
brown frock.  
The canvas  
also is smaller.

This painting is represented in  
an illustration opposite page  
50 of Mr. Richardson's  
'Life of Morland.'

MAWSON, JOHN, 44, Railway Terrace, South-  
port.

'Gipsy Encamp-  
ment.' (In in.  
crayons) ... 15 × 19 Signed.

MCCCLINTOCK, Major H. S., Kilwarlin House,  
Hillsborough, Co. Down, Ireland.

1. 'Paying the  
Horseler.' *En-* (Page 133.)  
*graved by S. W.* in.  
*Reynolds*, 1805 23 × 32 Initialed. Undated.  
(On canvas.)
2. 'The Public-  
house Door.' (Page 155.)  
*Engraved by* in.  
*W. Ward*, 1801 18 × 21 Unsigned. Undated.  
(On canvas.)

3. 'Gipsies.' *Engraved by W. Ward*, 1792 ... 21 × 24 in. Signed. Undated.  
 (Cf. Hogarth, Paton, and Peck.) This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'  
 (On canvas.)
4. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 ... 18 × 24 in. Signed. 1791.  
 (On canvas.) This painting is represented in an Illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'  
 (Page 133.)

MEE, REV. DR., The Chantry, Westbourne,  
 Emsworth, Hants.

1. Landscape.  
 Village Inn,  
 with figures. in.  
 (On canvas) ...  $20\frac{1}{2} \times 25$
2. Landscape.  
 Cattle and  
 figures. (On  
 panel) ...  $15 \times 20\frac{1}{2}$
3. Winter Scene.  
 (On panel) ...  $11\frac{1}{2} \times 15$

4. Landscape and  
Cattle. (On in.  
panel) ...  $12 \times 14\frac{1}{2}$   
No dates or signatures on  
above.

METROPOLITAN MUSEUM, New York.

- ‘Midday Meal’ in.  
 $28 \times 36$   
(Presented by Mr. George A.  
Hearn.)

MICHAELIS, MAX, Tandridge Court, Oxted,  
Surrey.

1. ‘Temptation.’  
*A replica of  
painting en-  
graved by W.  
Humphrey,* in.  
1790 ...  $25 \times 30$  Signed. 1792.
2. ‘Selling Cher-  
ries.’ *Engraved  
by E. Bell, 1801*  $20 \times 36$  Signed. Undated.
3. ‘The Death of  
the Fox.’ *En-  
graved by J.  
Wright, 1794*  $20 \times 26$  Signed. 1794.

MONTAGU, SIR SAMUEL, Bart., M.P., 12,  
Kensington Palace Gardens, London.

‘Farmyard with in.  
Pigs’ ...  $25 \times 30$  Signed. Undated.

(Bought at J. M.  
Eager’s sale at  
Christie’s, 1883.  
Exhibited at  
R. A. Exhibi-  
tion of Old  
Masters, 1894.)

MORLAND, CAPT. GEORGE, 22, St. Stephen’s  
Square, Bayswater, London. (Grand-  
nephew of George Morland.)

in.  
‘Girl with Doll’  $7 \times 8\frac{1}{2}$   
(Never engraved.)

NATHAN, J., Burlington Gallery, 27, Old Bond  
Street, London.

Landscape with in.  
Gipsies ...  $28\frac{1}{2} \times 36\frac{1}{2}$

NEW YORK. (*See* Metropolitan Museum of.)

NATIONAL GALLERY, London.

1. ‘The Farmer’s (Pages 92 and 109.)  
Stable.’ *En-*

*graved by W.* ft. in. ft. in.

*Ward*, 1792 ...  $4 \times 6 \times 7\frac{1}{2}$  Signed. Undated.

Two horses and a pony are being led by a boy into a stable. To the left a man is stooping and collecting together some straw. (On canvas.)

This painting (considered Morland's masterpiece) is represented in an illustration opposite page 109 of Mr. Richardson's 'Life of Morland.'

2. 'A Quarry, with Peasants' in. 7 × 9 Unsigned. Undated.

Broken ground, with a high gravelly bank studded with scrub. (On wood.)

(Page 93.)

3. No. 1351. —  
'Door of the Red Lion' ft. in. ft. in. 3 5 × 4 1 Signed. Undated.

Farmer on white pony at inn-door. Landlady offers him a mug of ale. Children at door. Two dogs. Youth

This painting is described in the new Official Catalogue, published in 1896, where, however, some errors occur in the biographical notice of George Morland. 1. Maria Morland was married to

burns brush-  
wood. Distant  
hills and mea-  
dows. (On  
canvas.)

(Bequeathed by  
Sir Oscar M.  
P. Clayton,  
C.B., in 1892.)

(The original, or  
a replica, was  
sold in June,  
1896, by  
Messrs. Col-  
naghi to Mr.  
Orrock, *q.v.*)

William, not James, Ward.  
2. George Morland's wife  
never separated from him,  
for they were always a most  
affectionate couple. 3. The  
portrait of Morland by  
Muller, engraved by  
Edwards, is unreliable, being  
unlike other contemporary  
portraits, including those by  
Morland himself. 4. The  
'Drawing with a Poker'  
was not Morland's first ex-  
hibit at the Royal Academy.  
—R. R.

# NATIONAL GALLERY OF SCOTLAND, Edinburgh.

'The Stable  
Door: a Study'

(Page 93.)

(Canvas) ...

in.

13 × 15

Signed. Undated.

Two horses  
drinking at a  
trough. Two  
men, one in a  
blue coat with  
a glass in his  
hand, stand be-  
side door of  
thatch-covered  
stable.

A poor example of Morland.  
—R. R.

## NATIONAL GALLERY OF IRELAND, Dublin.

Landscape, with  
figures and  
cattle (on canvas) ...

in.

...  $20\frac{1}{8} \times 26\frac{1}{4}$  Signed. Undated.

The Registrar of the Gallery  
(Mr. Strickland) remarks :  
' This is an undoubted and  
genuine work of Morland,  
although the signature is  
not quite above suspicion.'  
—R. R.

OLDHAM, JOHN, St. Vincent's Presbytery, 13,  
Hardy Street, Liverpool.

'The Wood-  
cutter.' En-

(Page 149.)

graved by W. ft.in. ft.in.

Ward, 1792... 1 11  $\times$  2  $3\frac{3}{4}$  Unsigned.

(Cf. Armitage and Peck.)

ORTON, DR. CHARLES, Ochiltree, near Hastings.

Sheep and Shep- in.

herds in a Storm  $25 \times 30$  Signed. 1790 or 1796.

ORROCK, JAMES, 48, Bedford Square, London,  
W.C.

Door of the Red  
Lion Country  
Inn ...



- (The original, or  
a replica, of Mr. Louis Huth thinks Mr.  
painting in Orrock's is the finer in tone.  
National Gal- —R. R.  
lery, *q.v.*)

PATON, JAMES, Superintendent of the Corpora-  
tion Galleries of Art, Glasgow.

1. 'Gipsies.' A This painting forms an illus-  
group of four tration opposite page 89 of  
figures under an Mr. Richardson's 'Life of  
oak-tree. *En-* Morland.'  
*graved by W.* in.  
*Ward*, 1792...  $19 \times 24\frac{1}{2}$  Unsigned. Undated.

(Cf. Hogarth,  
McClintock  
and Peck.)

2. 'Hilly Land-  
scape, Sussex.'  
A slight sketch  
(injured) ...  $5\frac{1}{2} \times 7$  Unsigned. Undated.

PECK, GEORGE, 9, Belgrave Square, London,  
S.W.

1. 'The Wood- in.  
cutter.' *En-*  $20 \times 26$  Signed. Undated.  
*graved by W.* (Cf. Armitage and Oldham.)  
*Ward*, 1792...

A woodman  
lops the  
branches off an  
oak, whilst two  
children play  
with a donkey.  
In background  
gipsies beside a  
fire. In fore-  
ground dog  
asleep and  
baskets.

Mr. Peck kindly prepared for  
the present publication this  
description of his fine gallery  
of Morlands.—R. R.

2. 'Washing Day'      in.  
20 × 26

Cottage scene.  
A woman pours  
water from a  
kettle into  
washing-tub.  
On right a man  
dips up water  
from a pond.  
In foreground  
two children  
play with dolls.  
To left, a  
woman hangs  
up clothes to  
dry.

3. 'The Quarry'      in.  
16 × 20      Signed.

Stone quarry  
near roadside.  
Two men work  
whilst three pull  
up with ropes  
a trolley laden  
with stone. A  
cart waits to  
receive it.

- |   |          |            |
|---|----------|------------|
|   | in.      |            |
| 4. Coast Scene ...  | 10 × 12  | Initialed. |
| Sea-coast with<br>high ground,<br>and a cottage<br>on right. Four<br>figures on<br>shore.     |          |            |
| 5. Forest Scene   | 13½ × 17 | Signed.    |
| Outskirts of a<br>wood, with<br>man, woman<br>and child seated<br>on a bank in<br>foreground. |          |            |
| A rather stiff, early work,<br>very carefully painted.  |          |            |
| 6. 'The Fisher-<br>man's Toast ;<br>or, Fishermen<br>Ashore.' <i>En-<br/>graved by W.</i>     | in.      |            |
| <i>Hilton, 1806...</i>  | 19 × 22  |            |

In centre a fishwoman with a basket on her head. Two fishermen sitting on right hold up their glasses to her health. Behind, a view of sea and a ship. On left, a dog. On right, an inn.

7. 'Market Cart.' in.  
 $17 \times 22\frac{1}{2}$  Initialed.

A country lane, down which passes a cart with a man driving, a red-cloaked woman and white dog following. A spreading oak to right and some felled timber.

A bad copy of a part of this picture is in the Foster Gallery at the South Kensington Museum.

8. 'Pigsty' in.  
 $27\frac{1}{2} \times 35\frac{1}{2}$  Signed. Undated.

On the left, a  
sow and two  
little pigs.  
Carrots and  
turnips in fore-  
ground. On  
right, a trough,  
against which  
rests a broom.  
A man with  
carpenter's  
basket leans  
against the rails  
of the sty,  
dressed in a  
white smock,  
and without a  
hat.

(Cf. Roe.)

9. 'Gipsies.' *En-  
graved by W.  
Ward, 1792...*

in.

$17 \times 23\frac{1}{2}$

(Cf. Hogarth, Paton, and  
McClintock.)

This painting is represented  
in an illustration opposite  
page 89 of Mr. Richardson's  
'Life of Morland.'

10. 'Louisa.' (Oval.)

*Engraved by T.* in.

*Gauguin, 1789.*  $12\frac{1}{2} \times 15\frac{1}{2}$  Signed. 1782.

Louisa is listening to the voice of her lover, which she seems to hear through the storm which is raging on the sea-coast, where a vessel being wrecked is seen in the distance.

(A very beautifully finished work. Soft colouring.)

One of the pair engraved to illustrate a poem by Mrs. —, of Bath.

11. 'The Labourers' Luncheon.' *Engraved by C.*

*Fosi*, 1797 ...  $10\frac{1}{2} \times 13\frac{1}{4}$  in. Signed. 1792.

In foreground, two labourers, one seated on the ground with a mug in his hand, whilst the other, holding a knife, stands with his back

turned. A dog  
looks up at the  
standing figure.

12. 'Children  
Fishing.' *En-  
graved by P.*  
*Dawe*, 1788 ...

in.  
10 X 11

Signed. Undated.

Two children  
on the bank of  
a stream. The  
boy holds a  
stick which  
has a string to  
it, from which  
hangs a small  
fish he has  
caught. The  
girl is seated,  
but turns to-  
wards the boy  
to try and se-  
cure the fish.  
Her hat lies  
on the ground  
beside her. She  
wears a white  
dress and scarlet  
shoes.

This picture is an exquisite  
gem, both in finish and  
colour, and forms one of  
the finest examples of Mor-  
land's combined breadth and  
finish, with lovely colour,  
especially in the painting  
of the children and of the  
dress of the girl. The old  
oak behind the figures, and  
the bank, grass and water  
are also beautifully painted.  
(*Vide* Remarks under Sir  
Charles Tennant, No. 1, as  
to Morland as a painter of  
children.—R. R.)

13. 'Forest Glade'

in.  
7 $\frac{1}{4}$  X 10

Signed. 1791.

A small (rather dark) view in a wood. In the foreground, a man wearing a red jacket, and a dog. In the distance, another figure and dog.

(Picture in bad condition.)

14. 'A Stable ft.in. ft.in.  
Yard' ... 24 × 30 Signed. 1791

Exterior of a turf-thatched stable - hut.

Two men at door, one in a red vest, the other holding a bag. An old brown horse, harnessed, is about to enter stable. Three pigs in foreground. In background a precipice, and

An excellent picture, which I describe here after inspection.—R. R.



two small  
waterfalls to  
right hand.

PEYNTON, REV. FRANCIS J., Rector of Kelston,  
near Bath.

ft.in. ft.in.  
'A Farmyard' ... 2 3 × 3 0

PHILLIPS, REV. CANON, Manor House, Stoke  
d'Abernon, Cobham, Surrey.

The catalogue of this extensive collection was kindly prepared for the present publication by Canon Phillips himself, to whom the paintings descended, chiefly from his father and uncle. The collection is known as the 'Abiss and Phillips Collection,' and its nucleus appears to be the collection of 'William Phillips, Esq., of Gloucester Place,' mentioned at page 233 of Dawe's 'Life of Morland.'—R. R.

I. 'Wreck of in.  
Boat' ... 11  $\frac{3}{4}$  × 14  $\frac{1}{2}$  Signed. Undated.  
Sailors climb-  
ing up a rock.  
(Oblong.)

2. 'The Storm'  
 (off Black Gang ft. ft. in.  
 Chine) ...  $3 \times 4 \ 6\frac{1}{2}$  Signed. 1790.  
 Sea breaking  
 over a rocky  
 coast. Men  
 drawing up a  
 boat and bales Exhibited at Messrs. Dowdes-  
 of goods. Ship well's Galleries, Bond Street,  
 under double- London, in spring of 1894.  
 reefed sails.  
 Small lugger  
 under shelter of  
 the land. (Ob-  
 long.)
3. 'The Blind ft. in. ft. in.  
 White Horse.'  $2 \ 3\frac{1}{2} \times 2 \ 11$  Signed. Undated.  
 Man driving  
 horses to water Exhibited at Messrs. Dowdes-  
 from stable. well's Galleries, Bond Street,  
 (Oblong.) London, in spring of 1894.
4. 'Portrait of  
 Morland and in. (Page 78.)  
 his Dog' ...  $11 \ 1\frac{1}{2} \times 15$  Unsigned. Undated.  
 Morland rests Exhibited at Messrs. Dowdes-  
 at table and well's Galleries, Bond Street,  
 talks to fisher- London, in spring of 1894.  
 men with nets. (Bought from a public-house at  
 (Upright.) Carshalton.)

- 
5. 'Man in Snow.'                      in.  
(Upright.) ... 10 × 12      Signed.      Undated.
6. 'Miller and his  
Men'                      ... 11½ × 14½      Signed.      1797.  
Sacks of corn.      Exhibited at Messrs. Dowdes-  
(Page 78.)              well's Galleries, Bond Street,  
(Upright)              London, in spring of 1894.
7. 'Sea-piece' ...      ft. in.      ft.  
2 3½ × 3      Signed.      Undated.  
Wreck of boat.  
Sailors climbing  
up a rock. Dis-  
masted ship in  
distance. (Ob-  
long.)
8. 'Bargaining  
for Fish' ... 2 3½ × 3      Signed.      Undated.  
Fishermen in  
boat returning  
from fishing.  
Selling fish on  
shore. (Ob-  
long.)
9. 'The Discon-  
solate and her  
Parrot' ...              in.  
9½ × 11½      Signed.      Undated.  
Portrait of Mrs.      Exhibited at Messrs. Dowdes-  
Morland. (Up-              well's Galleries, Bond Street,  
right.)              London, in spring of 1894.

10. 'Peasants Travelling' ... 1 5½ × 2 ft. in. ft. Signed Undated.  
 Figures outside building. Donkey laden. Dog. (on donkey's pack).  
 (The woman is a portrait of Morland's sister-in-law.) (Oblong.)
11. 'Selling Fish' 2 × 2 6 ft. ft. in. Signed Undated.  
 Figures sitting in foreground with fish and basket and dog. (on a rock).  
 Cart with white horse. (Oblong.)  
 Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
12. 'The Cottage Door' ... 2 3½ × 2 11 ft. in. ft. in. Signed Undated.  
 Summer. Family group. Man cutting wood in foreground. Church in the distance. (Oblong.)  
 Exhibited at Burlington House, 1870.  
 Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
13. 'Woman Feeding Pigs' ... 1 2½ × 1 7¼ ft. in. ft. in. Signed Undated.

- Donkey and  
child with dog.  
(Oblong.)      Exhibited at Burlington House,  
1870.
14. 'Farmer, Wife ft.in. ft.in.  
and Child ' ...  $1\ 2 \times 1\ 7\frac{1}{2}$  Unsigned. Undated.  
Lad asks for  
work. Donkey  
saddled. (Ob-  
long.)  
(Companion to  
No. 13.)
15. 'Wood-gather-  
ers in the  
Snow.' (Up-  
right) ...  $1\ 1\frac{1}{2} \times 1\ 5\frac{1}{2}$  Signed. Undated.  
Exhibited at Burlington House,  
1870.
16. 'Gamekeeper  
(or Poacher) ft.in. ft.in.  
with Dogs ' ...  $1\ 2 \times 1\ 5\frac{1}{2}$  Unsigned. Undated.  
Portrait of      Exhibited at Burlington House,  
Morland's ser-      1870.  
vant Simpson.      Exhibited at Messrs. Dowdes-  
(Page 76.)      well's Galleries, Bond Street,  
(Upright.)      London, in spring of 1894.
17. 'Friend.' *En-*  
*graved by W.* ft.in. ft.in.  
*Ward* ...  $3\ 3 \times 4\ 1$  Signed. Undated.

- Portrait of the  
Newfoundland  
dog which  
saved Mr. Wm.  
Phillips from  
being drowned  
whilst bathing  
in the sea at  
Portsmouth,  
October 4,  
1789. (Ob-  
long.)
- Exhibited at Guildford, May,  
1884.
- Exhibited at Messrs. Dowdes-  
well's Galleries, Bond Street,  
London, in spring of 1894.
18. 'The Shep- ft. in. ft. in.  
herd Asleep'... 1  $5\frac{1}{2} \times 2\ 6$  Unsigned. Undated.
- Dog keeping  
watch over  
sheep. (Up-  
right.)
- Exhibited at Messrs. Dowdes-  
well's Galleries, Bond Street,  
London, in spring of 1894.
19. 'Fishermen  
Selling their ft. in. ft.  
Fish on Shore' 2  $3\frac{1}{4} \times 3$  Signed. Undated.
- Storm brewing. Exhibited at Messrs. Dowdes-  
(Oblong.) well's Galleries, Bond Street,  
London, in spring of 1894.
20. 'The Red Lion ft. in. ft.  
Inn' ... 2  $3\frac{1}{2} \times 3$  Signed. Undated.
- Man on chest-  
nut horse is  
drinking, whilst
- Exhibited at Burlington House,  
1870.

landlord and  
landlady talk  
to him. Pigs  
in foreground.  
Man leaning  
over fence.  
(Oblong.)

The 'Red Lion' is also de-  
picted in No. 3, National  
Gallery.—R. R.

21. 'Yarmouth

Fort.' Sea- ft. in. ft.

piece... ... 2  $3\frac{1}{4} \times 3$  Signed 1803.

Stormy day.

(on sail).

Boat with  
sailors. (Ob-  
long.)

22. 'Wood Ga-

therers in

Savernake

Park' ... 2  $3\frac{3}{4} \times 3$  Unsigned. Undated.

Donkey laden. Exhibited at Burlington House,  
(Oblong.) 1870.

23. 'Watering ft. in. ft. in.

Horses' ... 1  $7\frac{1}{2} \times 2$   $1\frac{1}{2}$  Signed. Undated.

Farm men

seated outside

barn. Boy on

chestnut horse.

Dog. (Ob-  
long.)

- |  | ft. in.                             | ft. in.                 |   |
|--|-------------------------------------|-------------------------|---|
| 24. '1st September.'   | 2                                   | $5\frac{1}{2} \times 2$ | 6 Unsigned. Undated.  |
| Lyndhurst, in<br>the New Forest.<br>Sportsmen and<br>dogs in fore-<br>ground. (Ob-<br>long.) |                                     |                         | Exhibited at Burlington House,<br>1870.<br>Exhibited at Messrs. Dowdes-<br>well's Galleries, Bond Street,<br>London, in spring of 1894. |
|  | ft. in.                             | ft.                     |   |
| 25. '1st October.'   | 2                                   | $3\frac{1}{2} \times 3$ | Unsigned. Undated.  |
| Pheasant-<br>shooting in<br>Savernake<br>Forest. (Ob-<br>long.)                              |                                     |                         | Exhibited at Burlington House,<br>1870.<br>Exhibited at Messrs. Dowdes-<br>well's Galleries, Bond Street,<br>London, in spring of 1894. |
|  | ft.                                 | ft. in.                 |   |
| 26. 'Winter' ...   | 2                                   | $2 \times 2$            | 6 Signed. Undated.  |
| Snow scene.<br>Woman and<br>girl at door<br>ajar. Horses<br>and dog. (Ob-<br>long.)          |                                     |                         | Exhibited at Messrs. Dowdes-<br>well's Galleries, Bond Street,<br>London, in spring of 1894.  |
|  | in.                                 |                         |   |
| 27. 'The Stable<br>Yard' ...   | $9\frac{1}{2} \times 11\frac{1}{2}$ |                         | Signed. Undated.  |
| Man in red<br>jacket enters<br>stable. Horses,<br>one lying in<br>straw. (Ob-<br>long.)      |                                     |                         | Exhibited at Messrs. Dowdes-<br>well's Galleries, Bond Street,<br>London, in spring of 1894.  |



28. 'Gipsy En- in.  
campment' ...  $6\frac{3}{4} \times 9\frac{3}{4}$  Signed. 1795.  
Man, woman  
and child in a  
wood. (Ob-  
long.)
29. 'Portrait of ft.in. ft.in.  
Mrs. Jordan'  $12 \times 15$  Unsigned. Undated.  
(Actress, mo- Exhibited at Burlington House,  
ther of first Earl 1870.  
of Munster.) Exhibited at Messrs. Dowdes-  
(Upright oval.) well's Galleries, Bond Street,  
London, in spring of 1894.
30. 'Wreck of an  
Indiaman' (off  
the Needles,  
Isle of Wight). ft. ft.in.  
(Oblong) ...  $2 \times 25\frac{1}{4}$  Signed Undated.  
(on a package).  
Exhibited at Burlington House,  
1870.  
Exhibited at Messrs. Dowdes-  
well's Galleries, Bond Street,  
London, in spring of 1894.
31. 'The Day after ft. ft.in.  
the Wreck' ...  $2 \times 25$  Signed Undated.  
(on a package).

- Hauling in and gathering up wreckage. (Oblong.) Exhibited at Burlington House, 1870.  
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
32. 'Cow and Calf worried by Dog.' (Up- ft. in. ft. in. right.) ... 1 2 × 1 4½ Signed. Undated.  
Exhibited at Burlington House, 1870.  
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
33. 'Feeding the Calves' ... ft. in. ft. in. 1 2 × 1 5 Unsigned. Undated.  
C o w h o u s e .  
Woman standing by door. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
34. 'Wayfaring Man in the Snow' ... in. 10 × 12 Signed. Undated.  
Dog running beside him. (Upright.)

35. 'Fishermen  
waiting for  
Evening ft. in. ft. in.  
Breeze' ... 1 10 $\frac{1}{2}$   $\times$  2 6 Signed Undated.  
Background of (on boat).  
chalk cliffs.  
Men resting on  
shore. Women  
standing. (Ob-  
long.)
36. 'Morning' ... 2 4 $\frac{1}{2}$   $\times$  3 2 $\frac{1}{2}$  Unsigned. Undated.  
Sheep. Shep-  
herds resting.  
Peasants talk- Exhibited at Messrs. Dowdes-  
ing to shep- well's Galleries, Bond Street,  
herds. Cottage London, in spring of 1894.  
with water.  
*Engraved.*  
(Oblong.)
37. 'Evening' ... ft. in. ft.  
2 4  $\times$  3 Unsigned. Undated.  
Man driving  
cow and sheep.  
Figure of boy  
behind. Castle  
on wooded  
height. (Ob-  
long.)

38. 'Girl on Sea-  
shore in a Gale.' in.  
(Oblong) ...  $10\frac{1}{2} \times 12$  Signed. Undated.
39. 'The Hermit.'  
(Upright) ...  $9\frac{1}{2} \times 12$  Signed 1795.  
Exhibited at Messrs. Dowdes-  
well's Galleries, Bond Street,  
London, in spring of 1894.
40. 'Crossing the ft.in. ft.in.  
Brook' ...  $11\frac{1}{2} \times 14\frac{1}{2}$  Unsigned. Undated.  
Figures and  
donkey. (Ob-  
long.)
41. 'The Smug-  
glers' ...  $14 \times 2$  Signed. Undated.  
Band of smug-  
glers hauling up  
a boat carrying  
bales and casks.  
A woman,  
loaded horses,  
etc. (Oblong.)
42. 'Shepherds ft.in. ft.in.  
Reposing' ...  $13\frac{1}{2} \times 18$  Signed. Undated.  
Two shepherds  
and dogs. Exhibited at Burlington House,  
Sheep. Even- 1870.

- ing. Farm-house in distance. (Upright.) Carefully finished. A fine work.—R. R.
43. 'Landscape'... in.  
 $9\frac{1}{2} \times 12$  Signed. 1794.  
 Figures and donkey in foreground. (Oblong.) Exhibited at Messrs. Dowdell's Galleries, Bond Street, London, in spring of 1894.
44. 'The Ferry'... in.  
 $10 \times 14$  Unsigned. Undated.  
 Men waiting for the boat. (Oblong.)
45. 'Landscape'...  $9\frac{3}{4} \times 12$  Unsigned. Undated.  
 Cows resting under trees. Two figures. (Oblong.)
46. 'Sheep in the Snow. (Oblong)' ...  $12 \times 14$  Signed. 1793.
47. 'Sheep in the Snow. (Oblong)' ...  $12 \times 15$  Signed. Undated.

(Companion to  
No. 46. The  
same sheep, but  
in different  
positions.)

- |   |   |     |     |          |
|---|---|-----|-----|----------|
|   | ft.   | ft. | in. |          |
| 48. 'Summer' ...  | 2   | ×   | 2   | 5        |
|   | Signed.   |     |     | 1795.    |
| Waggon and<br>horses descend-<br>ing hill. Guide-<br>post. Wag-<br>goner directing<br>a woman sitting<br>beside a pond<br>and pointing to<br>guide-post.<br>(Oblong.) | Exhibited at Burlington House,<br>1870.<br>Exhibited at Messrs. Dowdes-<br>well's Galleries, Bond Street,<br>London, in spring of 1894. |     |     |          |
| 49. 'Mending the<br>Nets' ...   |   | in. |     |          |
|   | 11  | ×   | 16  |          |
|   | Signed  |     |     | 1796.    |
| Two fishermen<br>mending nets;<br>other men<br>painting boat.<br>(Oblong.)  | (on boat).  |     |     |          |
| 50. 'Seashore' ...  | 10  | ×   | 14  |          |
|   | Unsigned.   |     |     | Undated. |
| Men and boats.<br>(Oblong.)   |   |     |     |          |

51. 'A Winter in.  
Night' ...  $8\frac{1}{4} \times 11\frac{1}{4}$  Unsigned. Undated.

Farmer and his  
man driving  
sheep home  
from market.  
Snow on tree.  
(Oblong.)

52. 'Breaking  
Cover.' (Up-  
right) ...  $5\frac{3}{4} \times 7$  Signed. Undated.

53. 'Full Cry.'  
*Engraved*  
1824. (Ob-  
long) ...  $6\frac{1}{2} \times 8\frac{1}{2}$  Unsigned. Undated.

Described page 140.  
(Cf. Richardson.)

PLATT, MRS. T., 716, Country Road, Small-  
heath, Birmingham.

- 'The Startled  
Horse.' (Sepia in.  
drawing) ...  $18 \times 24$  Signed. 1780.  
A wild horse  
startled by a  
lion.

## PRICE, JAMES.

1. 'The Labourer's Home' Very small.

(Sold at Christie's  
on June 15,  
1895, for 320  
guineas.)

2. 'Mutual Confidence' ... Very small.

(Sold at Christie's  
on June 15,  
1895, for 940  
guineas.) (Page 153.)

RAWLINSON, JAMES, 124, Granby Street, Liverpool.

- 'Watering the Cart Horse.' Pages 65 and 154.  
*Engraved by J. R. Smith, 1799.* 'Watering the Cart Horse' is erroneously attributed to Gainsborough by Ernest Chesneau in his 'English School of Painting' (Cassell and Co., London, 1887, page 116), showing how the occasional similarity of style in both artists may deceive Art-critics.—R. R.



READ, J. H., 48, Wilbury Road, West Brighton.

Landscape and

Portraits of Dr.

Lynn (page 75)

and his Man- ft.in. ft.in.

servant ... 2 9 × 3 8

A horse, dog, Painted at Cowes, 1797. Sold,  
and two pigs. on Mr. Read's behalf, by  
P. and D. Colnaghi for  
£350. Present owner un-  
known.

REVELL, FRANK F., 130, Belmont Road,  
Liverpool.

Three pigs in a in.

shed ... 9 × 12

RICHARDSON, RALPH, F.R.S.E., 10, Magdala  
Place, Edinburgh.

1. 'Peasant and

Pigs.' *En-*

(Page 133.)

*graved by J.*

*R. Smith, 1803. in.*

(Canvas) ... 16 × 20 Signed. 1791.

A boy leans

against the out- (Cf. Mather, McClintock,  
side of a Hatherley, and Collins.)

thatched pig-

sty. Beside him is a little girl in a blue frock. Two pigs, one black, one yellow, drink out of a trough. A white and brown spaniel looks into it.

This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

An indifferent example of this painting *without the little girl* was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.

2. 'Full Cry.'

Hunting scene.

(Page 140.)

*Engraved*

in.

1824...

...

$5\frac{1}{2} \times 7$

Unsigned. Undated.

A red-coated huntsman on grey horse is followed by a blue-coated huntsman on a brown horse. Other huntsmen in distance.

(Cf. Phillips, No. 53, which represents the same scene.

3. 'Returning from Work' ...

in.

$9\frac{1}{2} \times 11\frac{1}{2}$

Signed. Undated.

A woman in a red cloak carries a bundle

(Page 97.)

of faggots over  
her shoulder  
and a carpen-  
ter's basket in  
her left hand.  
A boy and  
hairy dog fol-  
low her.

Exhibited at Grosvenor Gallery,  
Winter Exhibition, 1887-88.

4. 'S t o r m y            in.  
Weather' ...  $16\frac{1}{2} \times 20\frac{1}{2}$  Signed. Undated.  
In foreground,  
preceded by a  
white dog, a  
red-cloaked  
woman carry-  
ing a vegetable  
basket is fol-  
lowed by a  
blue-cloaked  
little girl. Be-  
hind, a man on  
an ass holds on  
his hat, whilst  
his hand also  
grasps a stick.  
In background,  
a thatched cot-  
tage and a  
stormy sky.
5. 'B u r n i n g  
Brushwood' ...  $9\frac{1}{2} \times 14$  Unsigned. Undated.

A smock-clad  
man, a woman,  
and two chil-  
dren round a  
fire. In back-  
ground a cart  
with two men,  
followed by  
woman and  
child.

This water-colour drawing  
belonged to Mr. Billington  
(the celebrated singer's hus-  
band) in 1789.

RIDPATH, THOS., 12, Church Street, Liverpool.

'Interior of in.  
Stable' ... 20 × 24 Unsigned. Undated.

To left, two  
horses standing  
at stall. To  
right, sheep,  
poultry, etc.

Formerly in collection of late  
Dr. Whittle, Liverpool.

ROE, ROBT. H., 68, Ommoney Road, New  
Cross, London, S.E.

in.  
'Contentment' ...  $13\frac{1}{2} \times 20\frac{1}{2}$  Initialed. 1787.

A man looks  
into a pigsty in  
which reclines a  
sow. Beside  
her are three

Mr. Roe is etching this picture  
on copper.—R. R.

little pigs, one  
standing. A  
pail, crossed by  
a broom, to  
right.

(Cf. Peck, No. 8.)

RUTHERFURD, MRS. ANDREW D., 9, Prince's  
Terrace, Dowanhill, Glasgow.

'The Gipsies'

Tent.' *En-*

*graved by J.* in.

*Grozer, 1793.*

(Cf. Knight.)

22 × 28

Signed.

1791.

SALTING, GEORGE, 86, St. James' Street,  
London.

1. 'Gipsy En-

in.

campment' ...

20 × 26

Signed.

1789.

2. 'Cowherd and

Milkmaid.'

(*Engraved*) ...

20 × 26

Signed.

1792.

3. 'Country Inn'

('The Grapes')

20 × 26

Signed.

1790.

Group of gipsies  
reposing in  
foreground to  
right. White  
horse led to  
stable. Two

travellers on  
horseback leav-  
ing the inn.

4. 'The "Bell"  
Inn': Summer-                      in.  
time ...                      20 × 26                      Signed. Undated.

Hay-wain and  
group of hay-  
makers regal-  
ing themselves  
in front of the  
inn. Landlady  
and little girl  
appear at inn-  
door.

5. 'The Alehouse  
Door.' *En-  
graved by R.  
S. Syer, 1801*  
(Upright) ...                      11 × 14                      Signed. 1792.

Two labouring  
men, the elder  
one seated with  
pipe and pot  
of beer, the  
younger stand-  
ing and talking  
to him.

SARGEAUNT, JOHN, Burton Latimer, Kettering,  
Northamptonshire.

‘An Evening  
Landscape.’ in.  
(On wood) ...  $9 \times 11\frac{1}{2}$  Unsigned. Undated.  
In the fore-  
ground stands  
a white horse,  
and behind it a  
peasant boy  
seated.

SCOTT, Alex, Queen Mary’s House, Jedburgh,  
N.B.

in.  
‘Winter Scene’...  $18 \times 26$  Unsigned. Undated.  
Three sheep in  
snow near a  
snowclad tree.  
Bareheaded lad  
with bundle of  
hay. Man with  
pole.

SCOTT, COL., C. H. S., 17, Eccleston Square,  
London, S.W.

Portrait, said to  
be of the  
artist’s wife. in.  
(Oval) ...  $25 \times 30$  Unsigned. Undated.

Mob cap with  
blue ribbons.  
Dark eyes;  
long dark curl-  
ing hair. White  
muslin dress,  
blue sash.  
Background,  
blue hill and  
trees.

SCOTT, E. ERSKINE, Linburn, Kirknewton,  
Midlothian.

'Interior of a      in.  
Stable'      ...  $26\frac{1}{2} \times 33$       Signed. Undated.

SHEFFIELD. (*See MAPPIN ART GALLERY.*)

SMITH, H. HASKETT, Trowswell, Goudhurst  
(deceased).

1. 'Selling Cher-  
ries.' *En-*  
*graved by E.*      in.  
*Bell, 1801* ...  $20 \times 36$       Signed.

This picture was sold at  
Christie's, May 9, 1896,  
for 1,000 guineas; bought  
by McLean.

2. 'The Death of  
the Fox.' *En-*



*graved by E.*

*Bell*, 1800 ...

Signed. 1794.

Sum offered at Christie's, May 28, 1864, 41 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 300 guineas; bought by Dowdeswell.

3. Landscape,  
with gipsies in.  
round a fire ... 19 × 25

This picture was sold at Christie's, May 9, 1896, for 380 guineas; bought by Agnew.

4. 'Return from  
M a r k e t.'  
*Original En-*  
*graved by J.*  
*R. S m i t h*, in.  
1793... ... 25 × 30

Signed. 1795.

Sum offered at Christie's, May 28, 1864, 62 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 130 guineas; bought by Philpot.

## 5. 'Temptation.'

*Original En-  
graved by W.*

*Humphrey,* in.

1790... .. 25 × 30 Signed. 1792.

This picture was sold at  
Christie's, May 9, 1896,  
for 410 guineas ; bought  
by Dowdeswell.

## 6. 'The Piggery'

in.

18 × 24 Signed.

This picture was sold at  
Christie's, May 9, 1896,  
for 320 guineas ; bought  
by Dowdeswell.

Exhibited at Burlington House,  
1872.

7. 'The Catas-  
trophe' ...

in.

20 × 20 Signed. 1791.

Sum offered at Christie's, May  
28, 1864, 36 guineas, when  
the picture was exposed, but  
bought in.

This picture was sold at  
Christie's, May 9, 1896,  
for 320 guineas ; bought  
by Wilson.

Exhibited at Burlington House,  
1872.

8. Interior of  
Stable, with  
two peasants,  
dog and don-  
key ... ..

in.  
15 × 20

Sum offered at Christie's, May  
28, 1864, 45 guineas, when  
the picture was exposed, but  
bought in.

This picture was sold at  
Christie's, May 9, 1896,  
for 100 guineas ; bought  
by Price.

9. 'The Wreck-  
ers' ... ..

in.  
41 × 54 Signed. 1791.

Sum offered at Christie's, May  
28, 1864, 161 guineas, when  
the picture was exposed, but  
bought in.

This picture was sold at  
Christie's, May 9, 1896,  
for 520 guineas ; bought  
by Frazer.

Exhibited at Burlington House,  
1872.

10. 'Fishwife Buy-  
ing Fish on  
Beach' ... ..

in.  
27 × 35 Signed. 1794.

Sum offered at Christie's, May  
28, 1864, 121 guineas, when  
the picture was exposed, but  
bought in.

This picture was sold at  
Christie's, May 9, 1896,  
for 240 guineas.

The foregoing details are given to  
show the advance in the prices of  
Morlands which has taken place of  
late years. Mr. Max Michaelis is  
now owner of 'Temptation,' 'Selling  
Cherries,' and 'The Death of the  
Fox.'—R. R.

# SOUTH KENSINGTON NATIONAL GALLERY OF BRITISH ART.

1. 'The Reckon-  
ing.' (Oblong; in.  
fine) ... 29 × 39
2. 'Horses in a  
Stable.' (Ob-  
long) ... 34 × 46 $\frac{1}{4}$  Signed. 1791.
3. 'Seashore.'  
Fishermen  
hauling in a  
boat. (Oblong;  
fine) ... 33 $\frac{5}{8}$  × 46 $\frac{1}{4}$  Signed. 1791.

4. 'Coast Scene.'  
Boats and  
figures on the  
beach. (Panel, in.  
oblong) ...  $8 \times 12\frac{1}{2}$  Signed. 1792.
5. A Girl seated  
in a Landscape  
and fondling a  
Dove. (Oval)  $7\frac{3}{4} \times 9$  Signed.
6. 'Valentine's  
Day; or Johnny  
going to the  
Fair.' *En-*  
*graved by J.*  
*Dean,* 1787.  
(Upright, fine)  $13\frac{1}{2} \times 18$
7. Winter Scene,  
with woman  
and donkeys.  
Sketch. (Panel,  
upright) ...  $5 \times 6\frac{1}{4}$
8. Landscape and  
cottage, with  
market cart,  
dog, etc. (Ob- in.  
long) ...  $16 \times 17\frac{3}{4}$   
Said to be a copy of Mr.  
Peck's No. 7.
9. Beach Scene,  
with boats,  
boatmen, and

dogs. (Ob- in.  
long) ...  $19\frac{1}{4} \times 25\frac{1}{2}$

(By or after Morland.) A portrait in this gallery by John Russell, R.A., said to be of George Morland, was the subject of letters by Mr. Richardson in the *Times* of 7th and 20th November, 1895. He maintained, and Mr. Arthur N. Gilbey supported his contention, that it was not a portrait of George Morland, as it bore no resemblance to contemporary portraits of him, such as those by Morland himself, or by his friend T. Rowlandson. A reproduction of Rowlandson's water-colour sketch of Morland forms the frontispiece of Mr. Richardson's 'Life of Morland.'—R.R.

TENNANT, SIR CHARLES, Bart., of The Glen,  
Innerleithen, N.B.

1. 'Children playing at Soldiers.' Sir Charles Tennant kindly requested Messrs. Thomas Agnew and Sons to prepare for the present publication  
*Engraved by G. Keating, 1788.*

- Painted for this catalogue of his collec-  
Dean Mark- tion of Morlands.—R. R.  
ham of York. in.  
(Canvas) ...  $28 \times 35$  Unsigned. Undated.
- Woody land- Exhibited at the Art Treas-  
scape ; other ures Exhibition, Manches-  
children look- ter, 1857 (page 94).  
ing on. Ten Although Morland is *facile*  
figures. *princeps* as the English  
From the col- painter of children, none of  
lection of his paintings of children  
Joseph Strutt, were exhibited in the recent  
Esq., of Derby. 'Fair Children' Exhibition  
in the Grafton Gallery. (See  
Peck, No. 12.) Morland's  
'Juvenile Navigators' is  
represented in an illustration  
opposite page 19 of Mr.  
Richardson's book.—R. R.
2. 'Boys robbing  
an Orchard.'  
*Engraved by* in.  
*E. Scott, 1790.*  $27 \times 35$  Unsigned. Undated.
- Four boys have  
been robbing  
apples, when a  
farmer appears  
with a bull-  
dog. (Canvas.)  
(Page 48.) Exhibited at the Annual Ex-  
hibition of the Glasgow  
Institute of the Fine Arts  
in March, 1889 (pages 41  
and 48.)

From the Bol-  
ckow Collec-  
tion.

3. 'The Find.' in.  
 $10\frac{1}{2} \times 15$  Unsigned. Undated.

A spirited scene Exhibited at the Grosvenor  
in the hunting- Gallery Exhibition of 'A  
field. (Canvas.) Century of British Art,'  
1888 (page 97).

4. 'Full Cry' ... in.  
 $10\frac{1}{2} \times 15$  Initialed. Undated.

A spirited scene Exhibited at the Grosvenor  
in the hunting- Gallery Exhibition of 'A  
field. (Canvas.) Century of British Art,'  
1888 (page 97).

5. 'Landscape in.  
with River' ...  $12\frac{1}{2} \times 17\frac{1}{2}$  Unsigned. Undated.

A horseman  
going down a  
road, and a  
peasant talking  
to a woman in  
a red cloak,  
seated, holding  
a baby. To  
the right a man  
fishing. (Panel,  
oval.)



6. Two Donkeys,  
mare and foal,  
standing in a  
l a n d s c a p e. in.  
(Canvas) ... 10 × 12 Signed. Undated.
7. L a n d s c a p e  
with Figures. 12 × 16 Signed. 1792.  
A stage-coach  
going down a  
road. Cattle  
and a horse in  
foreground.  
Sheep on grass  
to right. (Can-  
vas.)  
Formerly in Collection of J.  
H. Anderdon, Esq.
8. Hilly Land-  
scape, with river  
and figures. in.  
(Canvas) ... 12 × 15 Unsigned. Undated.
9. 'Idleness.'  
*Engraved by C.  
Knight, 1788.*  
(Canvas, oval)  $9\frac{1}{2} \times 11\frac{1}{2}$  Unsigned. Undated.  
(Described page 95.) Exhibited at the Old Masters'  
Exhibition, Burlington  
House, 1885, and at the  
Grosvenor Gallery Exhibi-  
tion of 'A Century of  
British Art,' 1888.

## 10. 'Diligence.'

*Engraved by C.**Knight*, 1788. in.(Canvas, oval)  $9\frac{1}{2} \times 11\frac{1}{2}$  Unsigned. Undated.

(Described page 96.) Exhibited at the Old Masters' Exhibition, Burlington House, 1885, and at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888.

TROTTER, COUTTS, 17, Charlotte Square,  
Edinburgh.

Farm Stable, with ft. in. ft.

two horses ...  $2 \ 4\frac{1}{2} \times 3$  Unsigned. Undated.

A youth sits on (Belonged to Mr. Trotter, of  
ground. A Dreghorn, owner's grand-  
girl hands him father.)  
mug of beer.

The physiognomies seem rather  
too refined for G. Morland.

—R. R.

TURNER, THOMAS, 42, Mill Hill Road,  
Norwich.

## 1. Outside an Inn.

Man with white  
horse in con-  
versation with

a woman. (On in.

canvas) ...  $11\frac{1}{2} \times 16$  Unsigned. Undated.

2. Three Sheep  
under stunted  
Pollard Oak. in.  
(On canvas) ...  $12 \times 14\frac{1}{2}$  Unsigned. Undated.
3. Exterior of a  
Farmhouse,  
with figures,  
carts and ani-  
mals. (On  
panel) ...  $11 \times 13$  Initialed. Undated.
4. Coast Scene,  
with figures. A  
storm coming  
up. (On panel)  $10\frac{1}{2} \times 13$  Unsigned. Undated.

WALKER, REV. GEORGE, B.D., The Manse,  
Castle Douglas, N.B.

- ‘The Nag’s Head,  
or Tooting Inn, in.  
Surrey’ ...  $28 \times 36$  Signed. 1791.  
On sign, head  
of black horse  
with white face.  
A stable-boy  
holds a white  
pony, from  
which a blue-  
coated rustic  
has alighted.

The landlady  
hangs clothes  
on a line. Two  
dogs eye each  
other.

WALLER, J. G., 68, Bolsover Street, London,  
W.

Scene outside Cot-  
tage. Farmer  
in conference  
with woman  
and child. Two  
horses, one  
white, one bay,  
held by a youth.  
A woman hangs  
out clothes.

Oak-tree before in.

cottage ...  $18\frac{1}{2} \times 24$  Signed. Undated.

WALLING, JOHN, 24, Holland Road, New  
Brighton, Cheshire.

'The Country  
Butcher.' *En-  
graved by T.  
Gosse, 1802,  
and W. Bar-  
nard, 1810.*  
(Painted on

---

mahogany teak)	or	in.		
	...	$16\frac{1}{2} \times 21$	Signed.	Date
				indistinct.

WALLIS & SON, 120, Pall Mall, London, S.W.

- |                                      |                |                           |            |       |
|--------------------------------------|----------------|---------------------------|------------|-------|
|                                      |                | in.                       |            |       |
| 1. 'The Storm.'                      | $28 \times 36$ |                           | Signed.    |       |
| 2. 'A Gipsy<br>Camp'                 | ...            | $18 \times 24$            | Signed.    |       |
| 3. 'Winter'                          | ...            | $25 \times 30$            | Signed.    |       |
| 4. 'The Stage-<br>Coachman'          | ...            | $12 \times 15$            | Signed.    |       |
| 5. 'The Shep-<br>herd'               | ...            | $25 \times 30$            | Signed.    |       |
| 6. 'The Shep-<br>herd'               | ...            | $11\frac{3}{4} \times 15$ | Signed.    | 1793. |
| 7. 'The Gentle<br>Art'...            | ...            | $10 \times 12$            | Initialed. |       |
| 8. 'Sheltering<br>from the<br>Storm' | ...            | $12 \times 14$            | Unsigned.  |       |

A man holding  
on his hat, and  
mounted on a  
rough white  
pony, takes  
shelter under an  
oak - tree, be-

A sketch for this painting was  
sold at Dowell's, Edinburgh,  
November 14, 1896.—R. R.

neath which are  
seated a woman  
in a red cloak,  
with a basket  
on her left arm,  
and a little boy  
dressed in a blue  
coat and wear-  
ing a Scotch  
blue bonnet.

WARREN, E. B., 2013, Spruce Street, Phila-  
delphia, U.S.A.

‘A Storm.’ (Fine in.  
oil painting) ...  $34 \times 45\frac{1}{2}$  Signed. Undated.  
Sold by Lord North’s Trustees  
to Mr. L. C. Delmonico,  
New York, through Messrs.  
Agnew and Sons, London,  
and acquired by Mr. Warren,  
October, 1895.

WASHINGTON, U.S.A. (See CORCORAN.)

WHITE, LIEUT.-COL., F. A., Castor House,  
Northampton.

1. ‘Boys Bathing.’  
*Engraved by E.*  
*Scott*, 1804. in.  
(Canvas) ...  $26 \times 35$  Unsigned. Undated.

2. 'Blind Man's Buff.' *Engraved by W. Ward, 1788.* in.  
(Canvas) ...  $26 \times 35$  Unsigned. Undated.
3. 'Children Birdnesting.' *Engraved by W. Ward, 1789.* (Canvas) ...  $24 \times 30$  Unsigned. Undated.
4. 'Juvenile Navigators.' *Engraved by W. Ward, 1789.* (Canvas) ...  $24 \times 30$  Unsigned. Undated.  
No. 4 forms an illustration opposite page 19 of Mr. Richardson's work on Morland.

WHITEHEAD, T., Down's House, Cedars Road,  
Clapham, London.

- 'The Fisherman.'  
(Never engraved) ... in.  
 $20 \times 26$

WILLIAMS, ROMER, 58, Great Cumberland  
Place, Hyde Park, London, W.

- in.  
1. 'The Bell Inn'  $15 \times 18$

Outside inn.  
 Landscape.  
 Horses, one  
 white. Figures  
 reclining on seat  
 round a tree in  
 front of inn-  
 door.

2. 'Youth divert-  
 ing Age.' *En-  
 graved by J.* (Described page 99.)  
*Grozer, 1789* in.  
*and 1794* ...  $11\frac{1}{2} \times 14$

3. 'The Startled  
 Milkmaid' ...  $12 \times 14\frac{1}{2}$   
 Young milk-  
 maid sits by  
 cow with over-  
 turned milk-  
 pail, she being  
 startled by  
 young man  
 coming up sud-  
 denly behind  
 her. (*En-  
 graved.*)

WOLSELEY, FIELD-MARSHAL THE RIGHT  
 HONOURABLE THE VISCOUNT, etc., War  
 Office, London.

Several drawings by G. Morland.



---

WOLVERHAMPTON ART GALLERY.

‘The Coming  
Storm’ (Isle of  
Wight).

WOOD, EDWARD COLLINS, Keithwick, Coupar  
Angus, N.B.

1. ‘The Comforts  
of Industry.’

*Engraved by H.* in.

*Hudson, 1790* 12 × 15 Unsigned.

2. ‘The Miseries  
of Idleness.’

*Engraved by H.*

*Hudson, 1790* 12 × 15 Unsigned.

Presented by George Morland  
to Mr. Wood’s grandfather,  
E. Collins, Esq., of Maize  
Hill, Greenwich.

II.

PROPRIETORS

OF

ENGRAVED PAINTINGS

BY

GEORGE MORLAND,

WITH

TITLES, ENGRAVERS, AND DATES OF PUBLICA-  
TION OF ENGRAVINGS.

*(The Proprietors' Addresses are given in preceding  
Alphabetical Index I.)*

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PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
ABRAHAM, W. J.	Shepherds Reposing.	{ W. Bond, 1803.
ARMITAGE, B.	The Wood Cutter.	{ W. Ward, 1792.
ASHTON, Mrs.	{ The Sportsman's Return.	{ W. Ward, 1792.
BARRATT, T. J.	Belinda.	Burrows, 1794.
Do.	The Pledge of Love.	{ W. Ward, 1788.
Do.	Caroline of Lichtfeld.	J. R. Smith.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
BARRATT, T. J.	Constancy.	{ W. Ward, 1788.
BARTON, C. A.	{ The Shepherd's Meal.	{ J. R. Smith, 1803.
Do.	The Carrier's Stable.	{ W. Ward, 1792.
BLATHWAYT, Rev. R.	{ St. James's Park.	{ F. D. Soiron, 1790.
BOYES, E.	The Shepherds.	{ W. Ward, 1806.
Do.	The Thatcher.	{ W. Ward, 1806.
COATS, Sir T. GLEN.	{ Portraits of Children.	{ Appleton, 1896.
COLLINS, ER- NEST.	{ Peasant and Pigs.	{ J. R. Smith, 1803.
CROSSE, E. MEREDITH. }	Rabbits.	{ W. Ward, 1806. J. R. Smith, 1807.
Do.	Guinea Pigs.	{ T. Gaugain, 1789. W. Ward, 1806. J. R. Smith, 1807.
DANIEL, G. A.	The Hard Bargain.	{ W. Ward, 1800.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
DOWDESWELL & DOWDES- WELL.	Smugglers.	{ James Ward, 1793.
Do.	Morland's Summer.	{ W. Barnard, 1802.
DRAKE, T. C.	{ Evening ; or, The Postboy's Return.	{ D. Orme, 1796.
EGERTON, J. M.	{ Selling Fish.	{ J. R. Smith, 1799.
FLEMING, J.	The Turnpike Gate.	{ W. Ward, 1806.
GILBEY, Sir WALTER.	{ Partridge Shooting.	{ T. Rowlandson, 1790.
Do.	Pheasant Shooting.	{
Do.	Setters.	{ W. Ward, 1806.
Do.	{ The Weary Sports- man.	{ W. Bond, 1805.
Do.	The Dram.	{ W. Ward, 1796.
Do.	{ The Effects of Youthful Extra- vagance and Idle- ness.	{ W. Ward, 1789.
Do.	{ Innocents Alarm'd ; or, The Flash in the Pan.	{ J. R. Smith, jun., 1803.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY.
HAMILTON, Sir } CHAS. E. }	Ale House Kitchen.	R.S.Syer, 1801.
HATHERLEY, } H. }	Peasant and Pigs.	{ J. R. Smith, 1803.
HOGARTH, D.	Gipsies.	{ W. Ward, 1792.
HOLLOWAY } COLLEGE. }	Jack in the Bilboes.	{ W. Ward, 1790; and
Do. }	{ The Contented Waterman.	{ R. Clamp, 1797.
HUTH, C. F. } (the late) }	Visit to the Child at Nurse.	{ W. Ward, 1788.
Do.	Partridge Shooting.	{ T.Rowlandson, 1790.
Do.	Pheasant Shooting.	
HUTH, LOUIS.	{ Morning; or, The Higlers Prepar- ing for Market. }	{ D. Orme, 1796.
ICHENHÄUSER, } J. }	The Village Pump.	{ <i>The Sketch</i> , 1895.
Do. }	{ The Charcoal Burners.	
KNIGHT, J. W.	The Gipsies' Tent.	J.Grozer, 1793.
Do.	The Turnpike Gate.	{ W. Ward, 1806.
Do.	The Horse Feeder.	{ J. R. Smith, 1799.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
LOWTHER, } Capt. F.	Guinea Pigs.	{ T. Gaugain, 1789; W. Ward, 1806; and J. R. Smith, 1807.
Do.	Dancing Dogs.	{ T. Gaugain, 1790.
MATHER, Dr.	Peasant and Pigs.	{ J. R. Smith, 1803.
MCCCLINTOCK, } Major.	Paying the Horseler.	{ S. W. Rey- nolds, 1805.
Do.	{ The Publichouse Door.	{ W. Ward, 1801.
Do.	Gipsies.	{ W. Ward, 1792.
Do.	Peasant and Pigs.	{ J. R. Smith, 1803.
MICHAELIS, } MAX.	Temptation.	{ W. Humphrey, 1790.
Do.	Selling Cherries.	E. Bell, 1801.
Do.	{ The Death of the Fox.	{ J. Wright, 1794.
NATIONAL } GALLERY, LONDON.	The Farmer's Stable.	{ W. Ward, 1792.
OLDHAM, J.	The Woodcutter.	{ W. Ward, 1792.
PATON, JAMES.	Gipsies.	{ W. Ward, 1792.

# Proprietors of *Engraved* Paintings 99

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
PECK, G.	Fishermen Ashore.	{ W. Hilton, 1806.
Do.	The Woodcutter.	{ W. Ward, 1792.
Do.	Gipsies.	{ W. Ward, 1792.
Do.	Children Fishing.	P. Dawe, 1788.
Do.	Louisa.	{ T. Gauguin, 1789.
Do.	{ The Labourer's Luncheon.	{ C. Josi, 1797.
PHILLIPS, Rev. } Canon.	Full Cry.	1824.
Do.	'Friend.'	W. Ward,
RAWLINSON, J. {	Watering the Cart } Horse.	{ J. R. Smith, 1799.
RICHARDSON, } RALPH.	Peasant and Pigs.	{ J. R. Smith, 1803.
Do.	Full Cry,	1824.
RUTHERFURD, } Mrs.	The Gipsies' Tent.	J. Grozer, 1793.
SALTING, G.	The Alehouse Door.	{ R. S. Syer, 1801.
SMITH, H. } HASKETT } (the late).	Selling Cherries.	E. Bell, 1801.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
S M I T H, H. H A S K E T T (the late).	The Death of the Fox.	E. Bell, 1800.
Do.	Return from Market.	{ J. R. Smith, 1793.
Do.	Temptation.	{ W. Humphrey, 1790.
S O U T H K E N - S I N G T O N M U S E U M.	Valentine's Day.	J. Dean, 1787.
T E N N A N T, Sir C H A R L E S.	Boys Robbing an Orchard.	{ E. Scott, 1790.
Do.	{ Children Playing at Soldiers.	{ G. Keating, 1788.
Do.	Idleness.	{ C. Knight, 1788.
Do.	Diligence.	{ C. Knight, 1788.
W A L L I N G, J.	{ The Country Butcher.	{ T. Gosse, 1802; and W. Bar- nard, 1810.
W H I T E, Lieut.- C o l. F. A.	{ Boys Bathing.	E. Scott, 1804.
Do.	Blind Man's Buff.	{ W. Ward, 1788.
Do.	{ Children Bird-nest- ing.	{ W. Ward, 1789.
Do.	Juvenile Navigators.	{ W. Ward, 1789.



# Proprietors of *Engraved* Paintings 101

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
WILLIAMS, R.	{ Youth diverting Age.	{ J. Grozer, 1789 and 1794.
Do.	{ The Startled Milk- maid.	
WOOD, E. C.	{ The Comforts of Industry.	{ H. Hudson, 1790.
Do.	{ The Miseries of Idleness.	{ H. Hudson, 1790.

III.

## INDEX TO LOCALITIES

WHERE

### PROPRIETORS OF PAINTINGS BY GEORGE MORLAND RESIDE.

*The Paintings will be found under Proprietors' names in preceding  
Alphabetical Index I.*

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LOCALITY.		PROPRIETOR.
BATH ... ..	...	Peynton.
BIRMINGHAM ... ..	...	Birmingham Art Gallery. Platt.
BLANDFORD ... ..	...	Baker.
BRIGHTON ... ..	...	Hatherley. Read.
BRIDGWATER ... ..	...	Blathwayt.
BURTON LATIMER ... ..	...	Sargeaunt.
CALCUTTA ... ..	...	Asiatic Society.
CASTLE DOUGLAS, N.B.		Walker.
CASTOR Ho, NORTH- AMPTON ... ..	...	White.
DAWLISH, DEVON ... ..	...	Drake.
DOVER ... ..	...	Blaythwayt.
DUBLIN ... ..	...	National Gallery.

LOCALITY.			PROPRIETOR.
DUINO, AUSTRIA	...	...	Hohenlohe.
DUNDEE	...	...	Hogarth.
EDINBURGH	...	...	National Gallery. Richardson. Trotter.
EGHAM	...	...	Holloway College.
ELSENHAM, ESSEX	...	...	Gilbey.
EMSWORTH, HANTS	...	...	Mee.
FROME, SOMERSET	...	...	Daniel.
GLASGOW	...	...	Glasgow Corporation Galleries. Mather. Paton. Rutherford.
GOUDHURST	...	...	Smith.
GRANGE-OVER-SANDS, LANCASHIRE	...	...	Beardsley.
HALIFAX	...	...	Blackburn.
HASTINGS	...	...	Orton.
HAWKHURST	...	...	Huth.
HILLSBOROUGH, IRE- LAND	...	...	McClintock.
JEDBURGH, N.B.	...	...	Scott.
KEITHWICK, COUPAR ANGUS, N.B.	...	...	Wood.
LEICESTER	...	...	Leicester Art Gallery.
LINBURN, KIRKNEWTON, N.B....	...	..	Scott.
LIVERPOOL	...	...	Anderson. Flamank. Oldham. Rawlinson. Revell. Ridpath.
LONDON	...	...	Abraham. Barratt. Bar- ton. Birch. Boussod. Collins. Cornish.

LOCALITY.	PROPRIETOR.
	Dowdeswell. De Courcelles. Fine Art Society. Fleming. Hamilton. Hawkins. Hogg. Ichenhäuser. Knight. Lawrie. Lowther. Montagu. Morland. National Gallery. Nathan. Orrock. Peck. Roe. Salting. Scott. South Kensington Museum. Tennant. Waller. Wallis. Whitehead. Williams. Wolseley.
MANCHESTER ... ..	Armitage. Boyes. Manchester Art Gallery.
MURUESTON, MID CALDER, N.B. ...	Chancellor.
NEW BRIGHTON, CHE- SHIRE ... ..	Walling.
NEWCASTLE-ON-TYNE ...	Birkett.
NEW YORK ... ..	Hearn. Metropolitan Museum.
NORWICH ... ..	Turner.
OXTED, SURREY ...	Michaelis.
PAISLEY ... ..	Coats.
PARIS ... ..	Louvre.
PHILADELPHIA, U.S.A.	Warren.
ST. ALBANS ... ..	Crosse.

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LOCALITY.			PROPRIETOR.
SHEFFIELD	...	...	Baker. Kelley. Mappin Art Gallery.
SOUTHPORT, LANCA-			
SHIRE	...	...	Mawson.
STOKE D'ABERNON,			
SURREY	...	...	Phillips.
TORQUAY	...	...	Egerton.
VICTORIA, BRITISH Co-			
LUMBIA	...	...	Joule.
WASHINGTON, U.S.A.			Corcoran Gallery.
WEOBLY	...	...	Marshall.
WOLVERHAMPTON	...		Wolverhampton Art Gallery.
WOOLTON, LANCASHIRE			Ashton.



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# George Morland, Painter, London,

1763-1804.

BY

*RALPH RICHARDSON, F.R.S.E.*

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WHILST George Morland's pictures are familiar and highly esteemed wherever true Art is appreciated, very little is known by modern readers of the Artist himself, although he is one of the founders and glories of the

British School of Painting, and although he had a most extraordinary career. The dearth of anything but superficial information regarding this great Painter called for the publication of a short authentic Life and an analysis of his works. The author of the present volume has, after many years' study, produced such a Biography and analysis; and they are now submitted to the reading public in the belief that they will furnish accurate and much-needed information to those who are interested in the works of George Morland, and desire to appreciate his place in English art.

Mr. Richardson in his Preface remarks :

If the celebrity of a man at his death may be gauged by the number of biographies of him which then make their appearance, George Morland must have died famous. No fewer than four 'Lives' of the artist appeared shortly after his death, written respectively by William Collins (1805), F. W. Blagdon (1806), J. Hassell (1806), and George Dawe, R.A. (1807). All four may be consulted in the British Museum, but will with difficulty be met with elsewhere. In these circumstances, a new biography seems at least permissible, more particularly as George Morland still remains a famous man and numbers a greater multitude of admirers than ever. His pictures somehow appeal to the English people as no others do—perhaps because he was so thorough an Englishman himself, and because he painted English subjects in a way no man ever did before or has done since.

In the following Life, the biography by George Dawe, R.A., is chiefly relied on, both because it was written by an intimate friend of Morland and the Morland family, and because it is by an artist of some standing and knowledge. No attempt in Dawe's biography, or in these pages, is made to extenuate George Morland's faults, but the reader will be gratified to learn that the artist's life, which is invariably depicted by recent writers in such dark colours, possessed many good features. Like his contemporary Robert Burns, George Morland may lay claim to that gentle forbearance which, in consideration of sterling work performed, ought always to be extended to genius.



In an Appendix will be found a great deal of material, never yet published, not only illustrative of the life of Morland, but also, the author trusts, likely to be of interest and value to the collector and connoisseur.

The scope and plan of the volume will be seen from the following consecutive divisions of its contents, *viz.* :

INTRODUCTORY.

MORLAND'S BIRTH AND BOYHOOD.

EARLY LIFE IN LONDON AND MARGATE.

A TRIP TO FRANCE AND MARRIAGE.

CAMDEN TOWN, AND MORLAND'S EARLIER PAINTINGS AND PRINTS.

PADDINGTON GLORY, AND DISASTER.

LEICESTERSHIRE, AND CHARLOTTE STREET, FITZROY SQUARE.

LONDON HIDING PLACES, AND THE ISLE OF WIGHT.

'ALAS, POOR YORICK !'

Besides furnishing a comprehensive Life of Morland and a detailed analysis of his works, the volume contains special information, never before published, which will be of the utmost service to students, as well as to collectors, of Morland Paintings and Engravings. This is given in an appendix as follows :

*PART I.—Paintings by George Morland.*

A.—PAINTINGS BY GEORGE MORLAND EXHIBITED PUBLICLY IN GREAT BRITAIN.

B.—HOW MORLAND SIGNED HIS PICTURES.

C.—CRITICAL REMARKS ON THE WORKS OF GEORGE MORLAND. BY GEORGE DAWE, R.A.

D.—LIST OF OIL PAINTINGS AND SOME DRAWINGS BY (OR ATTRIBUTED TO) GEORGE MORLAND, SOLD BY MESSRS. CHRISTIE, MANSON AND WOODS, LONDON, FROM 1888 TO 1892 INCLUSIVE, WITH THE PRICES OBTAINED.

*PART II.—Engravings after George Morland.*

- A.—ENGRAVINGS AFTER PAINTINGS, OR SKETCHES, BY GEORGE MORLAND, IN THE PRINT ROOM OF THE BRITISH MUSEUM. (369 ENGRAVINGS SPECIFIED.)
- B.—CHRONOLOGICAL CATALOGUE OF ENGRAVINGS, ETCHINGS, ETC., AFTER GEORGE MORLAND, SHOWING THE YEARS OF THEIR PUBLICATION, ETC.
- C.—ENGRAVINGS SOLD BY MESSRS. SOTHEY, WILKINSON AND HODGE, DEC. 20TH, 1894, WITH THE PRICES OBTAINED.
- INDEX TO THE ENGRAVERS OF THE WORKS OF GEORGE MORLAND. (68 ENGRAVERS SPECIFIED.)

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‘Without being unduly ambitious, yet having an excellent spirit throughout, the new life of “George Morland,” by Ralph Richardson, can be accepted as the present-day attitude towards this celebrated painter. It is much more than a *résumé* from other writers’ works, for it contains considerable original matter and is altogether a very satisfactory biography.’—*Art Journal*.

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‘An indispensable volume to painters and their patrons. . . . The get-up of the volume and its admirable illustrations deserve a special word of praise.’—*The Studio*.

‘The facts of Morland’s life as brought out in this volume tend to raise the estimate of his personal character ; but they go to show how hopelessly he was doomed to those troubles which beset the impulsive and improvident.’—*Birmingham Daily Post*.

‘Whilst of special value to the student and the connoisseur, will also interest the reader.’—*Yorkshire Post*.

‘The story of the painter’s extraordinary career is adequately and sympathetically told.’—*Bookman*.

‘This is a very appreciative and affectionate sketch of Morland’s life and his extraordinary gift of rapid drawing. Mr. Richardson does not attempt to gloss over Morland’s faults and the reckless way in which he ruined a valuable life, but relates Morland’s vicissitudes, his hand-to-mouth style of living, and his fatal weakness, simply.’—*Spectator*.

‘Mr. Richardson has done his work well and succinctly. Morland, he admits, had little excuse for his faults, save that he was probably not wisely brought up, and that the habits of the times were bad. The information given in the appendices is valuable, and concerns the fortunes of Morland’s works. Mr. Richardson has done his best to fix their dates, and has given a list, so far as known, of those which have been engraved. . . . This new biography appears in an excellent form and is illustrated with copies of some of Morland’s best known works.’—*Scottish Review*.

‘There are certainly valid excuses for writing such a book as a new life of George Morland. Chief among them should be, one naturally conceives, the establishment, by internal evidence, of “a call” founded on the writer’s possessing an equipment superior to that owned by other biographers.’—*National Observer*.

‘The facts of the artist’s career are graphically told, and the appreciation of his work, which is illustrated by six excellent plates, is judicious. The information in the appendix is valuable as new, and is certain to be prized by all lovers of art.’—*Black and White*.

‘Well written, and exceedingly interesting.’—*Echo*.

‘In the memoir Mr. Richardson is able to bring more light into the picture than his predecessors have done. Will be especially useful to Morland collectors. The pages of the volume abound in anecdotes.’—*Daily News*.

‘Collectors and connoisseurs owe Mr. Richardson a debt of gratitude for his lists both of Morland’s works and engravings after them. We can cordially recommend his book both as giving on the whole a just and sane estimate of an erratic man of genius, and as containing a great deal of curious and interesting information about bygone manners and customs.’—*Westminster Gazette*.





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